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Saturday 18 May 2013

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The 12MP camera that acts like it has 24MP
Fuji's amazing sensor breaks the rules again

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Panasonic's very stylish new body shape, with a 16MP sensor



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Tips and techniques from **Luke Massey's** reader masterclass



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CAPTURE THE DRAMA OF GRAND DESIGNS

Tom Mackie's expert advice for great architectural images

Samsung
SMART CAMERA

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Amateur Photographer For everyone who loves photography

IF YOU were to find a £20 note blowing along an empty street, it's unlikely you'd be able to trace its rightful owner. You might knock on all the doors in that street, but you would have to be very trusting to hand it over to anyone who claimed it was theirs. You might consider it quite OK, rather than to leave it, to put it in your pocket, determining yourself as the new owner. Telling one £20 note from another only makes finding an owner more difficult.

Photographs, on the other hand, tend to have particular characteristics that set one apart from the other. And they always belong to someone who could, if asked, demonstrate ownership by presenting the original file or by a detailed knowledge of the

circumstances in which it was taken. The difference between the £20 note and the photograph, were they both blowing along the street, is that you would know the photograph belonged to someone who could be traced. And knowing that, you wouldn't use the picture for your own gain, as that would feel a bit like stealing.

The Government, though, seems to think that using the picture would be absolutely fine. How would you feel if that picture, blowing along the street, were yours?



Damien Demolder
Editor

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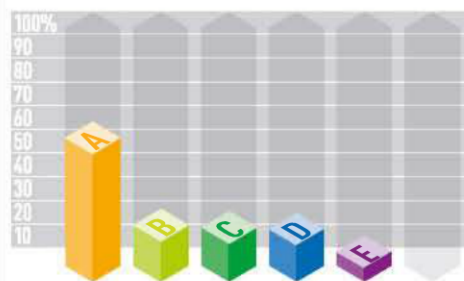
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IN AP 27 APRIL WE ASKED... Would you like to see more tough-camera features in DSLRs and CSCs?



YOU ANSWERED...

| | |
|---|-----|
| A Yes, extra waterproofing and cold-weather features | 52% |
| B No, the properties of a DSLR are all I need | 16% |
| C Yes, better shockproofing for protection | 15% |
| D No, if I wanted the features I would buy a tough camera | 13% |
| E Yes, I would like GPS, a barometer and altimeter | 4% |

THIS WEEK WE ASK...

When you post images online, are you worried they will be used without your consent?

VOTE ONLINE www.amateurphotographer.co.uk

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© TOM MACKIE

HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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Eisenstaedt loved the camera so much that he used it 50 years later for his last ever photo shoot

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E-P5 boasts 1/8000sec shutter speed • Tribute to 50-year-old Pen F

OLYMPUS E-P5 IN BID TO EMULATE 'CULT CLASSIC'



The Olympus Pen F debuted in 1963

OLYMPUS'S retro crusade looks set to continue with the classically styled Pen E-P5. The soon-to-be-launched compact system camera (CSC) aims to 'pay homage' to what the firm lauds as a 1960s collectors item, the Pen F.

Due out at the end of June, the E-P5 features a 16-million-pixel TruePic VI Live MOS imaging sensor and a claimed top shutter speed of 1/8000sec – trumpeted as a world first for a CSC.

It also incorporates Wi-Fi connectivity, for sharing images online and to allow photographers to control camera functions such as shutter speed and AF remotely via an Apple or Android smartphone.

'To mark the 50th anniversary of the famous Pen F, we wanted a more

distinctively retro concept,' said Olympus UK in a statement, adding that its launch triggered a 'revolution'.

'Instead of spending a year's wages on a clunky camera, 1960s consumers could get a portable Pen F with interchangeable lenses for no more than they earned in a month.

'Fifty years on, the E-P5 looks to honour the Pen F tradition with the same sloping lines, elegant Olympus lettering and "step-down" front profile.'

The E-P5 will cost £899.99 body only. It will also be available in a £999.99 kit that includes a 14-42mm lens; and for £1,349.99 in an outfit that combines a 17mm f/1.8 prime lens and VF-4 (2.36-million-dot resolution) EVF.

Functions include five-axis image stabilisation, a claimed 9fps burst rate, focus peaking (when manual focus assist is deployed) and 12 art filters.

Photographers will have the option of adding a wooden grip in one of three styles.

To aid handling, the E-P5 features two dials and a switch mounted 'within easy reach' on the back and top of the camera.

Launched in 1963, as the first half-frame system SLR, the Pen F featured a porro-prism finder and a rotary titanium shutter. On its website, Olympus says the shutter combined 'speed with durability'.

Olympus teased visitors to its website with an image of a Pen F, before the E-P5 was officially unveiled on 10 May.

SNAP SHOTS

● As we went to press, more than 20,000 people had signed a petition against the Enterprise and Regulatory Reform Act, which received Royal Assent at the end of last month. The law – which contains crucial changes to copyright – was vigorously opposed by many photographers, including David Bailey (see *News*, AP 11 May). For more on the campaign, see next week's AP.

● Kodak's Personalized Imaging business, which includes kiosks, film and photographic paper, has been sold to thousands of former Kodak employees in a \$650m deal. The sale to UK Kodak Pension Plan – which also includes Kodak Document Imaging – means Kodak and its affiliates will no longer have to fork out \$2.8 billion to UK pensioners as Eastman Kodak moves to exit bankruptcy.

ILFORD TO HOST TRADITIONAL PRINTING WORKSHOP

ILFORD Photo is set to host a two-day, traditional black & white printing workshop at Leeds College of Art on 6 and 7 July.

Led by photographer and printer Tim Rudman (pictured), the event is billed as a

practical workshop exploring intermediate and more advanced darkroom controls, both pre and post-processing.

The workshop will cover a range of printing techniques – and include theory,

demonstrations, plus supervised hands-on practice and group discussion.

Rudman works only with b&w film and silver-gelatin papers.

The course costs £300 (including lunch and drinks on both days, and the cost of materials).

For details, visit www.ilfordphoto.com/artisan/courses.html. To book a place, call 01565 684 034.



Do you have a story?

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Fax: 0203 148 8130
amateurphotographer
@ipcmedia.com

A week of photographic opportunity

PHOTO DIARY

Wednesday
15 May

EXHIBITION Urban Quilombo by Sebastian Liste, until 16 June at Third Floor Gallery, Cardiff CF10 5AD (part of 'Diffusion' festival). Visit www.thirdfloorgallery.com.

EXHIBITION Man Ray Portraits, until 27 May at National Portrait Gallery, London WC2H 0HE. Tel: 0207 306 0055. Visit www.npg.org.uk.



© SEBASTIAN LISTE

Thursday 16 May

EXHIBITION Northern Ireland: 30 Years of Photography, until 7 July at Belfast Exposed, Belfast BT1 2FF. Tel: 028 9023 0965. Visit www.belfastexposed.org. **EXHIBITION** The Urban Eye by Charlie Phillips, until 6 July at New Art Exchange, Nottingham NG7 6BE. Tel: 0115 924 8630. Visit www.thenewartexchange.org.uk/.

Friday 17 May

EXHIBITION Look/13: Liverpool International Photography Festival until 15 June at venues throughout the city. Tel: 0151 242 1133. Visit www.lookphotofestival.com. **DON'T MISS** Photojournalism Workshops with Jon Nicholson, until 19th May (9.30am-5pm, cost £75) at Barnsley House, Gloucestershire GL7 5EE. Visit www.abercrombiekent.co.uk.

Saturday
18 May

EXHIBITION Best of Archive, last day, at Getty Images Gallery (near Oxford Circus), London W1W 8DX. Tel: 020 7291 5380. Visit www.gettyimagesgallery.com.

DON'T MISS Carbon Printing Talk (2pm-4pm) by David Chambers at Joe Cornish Gallery, Northallerton DL6 1NA. Tel: 01609 777 404. Visit www.joecornishgallery.co.uk.



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Sunday 19 May

EXHIBITION But It's Not Late It's Only Dark by Maurizio Anzeri, until 30 June at Chapter Gallery, Cardiff CF11 9EL (part of 'Diffusion' festival). Visit www.chapter.org. **EXHIBITION** Francis Goodman: Back in Focus, until 23 November at National Portrait Gallery, London WC2H 0HE. Tel: 0207 306 0055. Visit www.npg.org.uk.

Monday 20 May

EXHIBITION Britain from the Air, outdoor show featuring more than 100 aerial photos, last day, at venues across Edinburgh. Visit www.britainfromtheair.com. **EXHIBITION** Spiritual Landscapes by Maria Kjartens until 13 June, at DegreeArt's Execution Room, London E2 9DG. Tel: 0208 980 0395. Visit www.degreeart.com.

Tuesday 21 May **LATEST AP ON SALE**

EXHIBITION André Kertész: Truth and Distortion Master Prints from a Private Collection, until 25 May at Atlas Gallery, London W1U 7NF. Tel: 0207 935 4800. Visit www.atlaskgallery.com. **EXHIBITION** Transplant by Patrick and Tristram Featherstonhaugh, until 25 May at Margaret Street Gallery, London W1W 8SW. Visit www.margaretstreetgallery.com.



COURTESY OF WESTLICHT CAMERA AUCTION

Camera and famed photo on sale next week

'KISS IN TIMES SQUARE' LEICA UP FOR GRABS

A CAMERA said to have been used to capture one of the most famous images of the 20th century, 'Kiss in Times Square', will go on sale this month.

Alfred Eisenstaedt used a Leica IIIa to take the historic image that depicts a sailor kissing a nurse in Times Square, New York, on VJ Day in August 1945, explained a spokesman for the WestLicht Camera Auction in Vienna, where the camera will go on sale on 25 May.

'Eisenstaedt loved the camera so much that he used it 50 years later for his last ever photo shoot... of President Clinton with his family.'

An original, signed print of Eisenstaedt's iconic image will be up for grabs in a separate auction to be held a day earlier.

The photo – which was published in *Life* magazine and became symbolic of the end of the Second World War – is described by the *Life* website as 'arguably, the single most famous still image of the 20th century'.

It is worth noting, adds the website, that 'contrary to what countless people have long believed, the photo of the sailor kissing the nurse did not appear on the cover of *Life*'.

'It did warrant a full page of its own inside the magazine (page 27 of the 27 August 1945 issue, to be exact) but was simply part of a larger multi-page feature titled, simply, *Victory Celebrations*'.

Eisenstaedt's Leica camera is expected to fetch up to €25,000.

The photo is estimated to go under the hammer for €16,000-18,000.

Classic camera fans can place online bids from the UK.

The Westlicht Camera Auction includes a black painted Leica IIIc camera made for the Swedish military in 1956.

For details of both auctions, visit www.westlicht-auction.com.



COURTESY OF WESTLICHT PHOTOGRAPHY AUCTION

SNAP SHOTS

● A £65 gadget designed to enable DSLR users to get an accurate overview of focusing points when making videos has been launched by Calumet. The Focusmaker aims to allow users to achieve 'seamless shifting of focus, back and forth between multiple reference points'. For details visit www.calumet.co.uk.

● Photographers heading to the South of France this spring may be interested in visiting the Mediterranean Photography Festival, which opens from 23 May-16 June. Photomed 2013, which takes place in and around Sanary-sur-Mer, promises exhibitions, workshops and portfolio reviews. The nearest airports are at Toulon and Marseille. For details, visit www.festivalphotomed.com.

● Images of the female form by Fenton Bailey, son of legend David, have gone on show in London until the end of May. The exhibition, called Human Relations, is curated by Bailey's other son Sascha. It takes place at Imitate Modern, 27a Devonshire Place, London W1G 6PN. See next week for details.



Do you have a story?

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20.3MP system camera with 3.7in screen

SAMSUNG ANNOUNCES NX2000

SAMSUNG has unveiled the latest addition to its NX line of compact system cameras, the NX2000, with integrated Near Field Communication Wi-Fi connectivity.

The NX2000 comes equipped with a 20.3-million-pixel, APS-C CMOS sensor, and an ISO range that has increased 1 stop up from the NX1000 to a maximum of 25,600.

The camera boasts a 3.7in LCD touchscreen with 1.152-million-dot resolution – higher than the NX1000's. Smart mode technology should allow for greater flexibility of pre-settings and a greater number of scene modes.

Also new are an 8fps continuous shooting mode and a top shutter speed of 1/4000sec, which Samsung claims



will 'ensure no moment is missed'.

A new feature is the integrated Near Field Communication (NFC) Wi-Fi connectivity, through which the camera is able to interface with NFC-enabled Android devices and share images quickly.

Also recently adopted by Panasonic's Lumix DMC-G6, NFC connectivity is a step forward in allowing cameras the sharing versatility of smartphones. With the option to sync the camera's Direct Link hotkey to social networking sites such as Facebook, Samsung seems keen to push this functionality.

Samsung offers 12 interchangeable lenses for the camera, including zooms, macro and a premium portrait lens. The i-Function system, which first debuted with the NX100, allows the user to alter settings like aperture and shutter speed via the lens focus ring. Full HD and 3D video can also be recorded using Samsung's 45mm 2D/3D lens (available separately).

The NX2000 is priced at £499 and is due to go on sale in early June.

SAMYANG RELEASES 24MM F/3.5 TILT-AND-SHIFT LENS

SAMYANG has released its tilt-and-shift 24mm prime lens designed for full-frame cameras.

Announced at photokina last year, the tilt-and-shift 24mm f/3.5 ED AS UMC is priced at £949.99 and features independent shifting of the optical axis and lens plane tilt.

The firm says that this function, combined with the ability to rotate the tilt-and-shift section, will greatly increase image creation options with regard to perspective and depth of field.

The tilt-and-shift function allows for $\pm 8.5^\circ$ adjustment of the focal-plane angle, and ± 12 mm parallel shift of the lens optical axis.

'The wide range of functionalities of this tilt-and-shift lens required designing sophisticated optics based on the highest-quality elements,' the firm said.

Among the 16 elements are two aspherical lenses to help prevent spherical aberration effects and two lenses made of low-dispersion glass to reduce chromatic aberration. Each lens is also covered with anti-reflective UMC coatings.

Samyang has released the lens in Canon EF, Nikon F and Sony A fittings. Canon M, Fujifilm X, Samsung NX, Pentax and Sony E fittings are due at a later date.



FIGHTING TIGERS WIN TELEGRAPH HONOURS

A 22-YEAR-OLD photography graduate has triumphed in the *Daily Telegraph's* Big Picture competition with an image of tigers play-fighting.

Dan Sakal, from Colchester, Essex, won the 24 April round of the competition. He says he captured his winning image while travelling around Thailand.

'I took this at a tiger sanctuary where they don't drug the animals, so when they get excited, they really get really excited and playful,' he said.

'I shot it on my Canon EOS

5D Mark III and used my 70-200mm f/2.8 lens on manual, so I could really control the light and shutter speed as the animals were so fast.'

Dan added: 'This is just one of a series of shots, but I liked this one the best because of the angle and symmetry of everything.'

Winning images in the contest appear in the newspaper and on its website.

For his prize-winning photograph, Dan received a Nikon Coolpix S9500 camera worth £299.99.



The photographer graduated with a BA (Hons) in Photography & Media Arts at the University of Creative Arts (UCA) at Maidstone last year.

'Studying at UCA has made me look differently at the way I

shoot,' he adds. 'My confidence with a camera has improved and I have a much better understanding of lighting and can quickly adapt to capture an image.'

To see other winning images, visit www.telegraph.co.uk.

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FINE ART AWARD SET TO HELP LAUNCH CAREERS

A NEW award will give talented fine-art photographers the chance to make some money from their work through official representation.

The Chris Beetles Fine Photographs gallery is joining online photosellers Photo Democracy to host The Photo Democracy Award for Fine Art Photography, aiming to give 21 winning photographers the chance to embark on a career selling prints of their photographs.

The gallery said: 'The Photo Democracy Award not only gives away prizes for quality photographs, but gives photographers an avenue through which to sell and market their work again and again, creating a very real opportunity for a career in photographic print sales.'

One photographer will be chosen to receive official representation from Chris Beetles Fine Photographs gallery, joining such names as Steve McCurry and Michael Kenna, both of whom are also on the judging panel for the award.

The winner will also receive £2,000 and have their work featured in 'The Photographers', a masters of photography exhibition at Chris Beetles Fine Photographs that takes place annually around November (exact date to be scheduled).

Twenty other artists will win representation from Photo Democracy and have their work exhibited in the Chris Beetles Summer Show, which will be open 8-13 July 2013. They will have the opportunity to sell prints of their work through the Photo Democracy website.

Other prizes include cash, vouchers and mentorship programmes. The closing date for entries is 31 May 2013. For more details visit www.photodemocracy.com.

© BRANDON BAY BY NICHOLAN MCCLOSKEY / PHOTO DEMOCRACY



AP hands-on

Panasonic Lumix DMC-G6

It has a striking new design and a whole host of new features, but what exactly does the 16.05-million-pixel **Panasonic Lumix DMC-G6** have in store for enthusiast photographers? **Richard Sibley** reports

HOT ON the heels of the Lumix DMC-GF6, which was announced just a few weeks ago, comes the next in Panasonic's enthusiast line of G-series cameras, the Lumix DMC-G6. Like its predecessors, the G6 has an SLR-style design, compared to the more compact design of the GF6. Despite the differences in their body shapes, the two cameras have a lot in common, including new Near Field Communication (NFC) technology and Wi-Fi capabilities.

SENSOR

One of the important things to note about the Lumix DMC-G6 is that its 16.05-million-pixel, four thirds CMOS sensor is not the same as the 16-million-pixel sensor used in the GF6. Instead, the G6 sensor is actually the same as that housed in the Lumix DMC-GH2. Just as Panasonic settled on using a variety of 12-million-pixel sensors a few years ago, it seems that it is now doing the same with its 16-million-pixel sensors.

As we rated the GH2 very highly for its image quality, the use of this sensor in the

G6 looks to be a very promising move. The images that I took with the new camera certainly looked good at low sensitivities, but I'll reserve judgement on the higher sensitivities until I have a final version of the camera and the latest software with which to scrutinise the raw files.

WI-FI AND NFC

The two major additions to the G6, compared to its predecessor, the Lumix DMC-G5, are built-in Wi-Fi and NFC connectivity. We have spoken of this many times in recent reviews and tests of other Panasonic cameras, but essentially NFC allows a connection to be made between the camera and a smart device, such as a phone or tablet, that makes it easier to establish a Wi-Fi connection between the two devices. This should ease the process of sharing images or controlling the camera remotely.

Those who don't have NFC on their phone or tablet shouldn't worry, however, as there is a standard connection method as well – it is just a little slower.





SHOOTING FEATURES

The shooting specifications of the G6 are quite impressive, and seem more than a match for most similarly priced DSLRs. The new micro four thirds camera has a shooting rate of 7fps, or 5ps with continuous AF tracking, and an ISO sensitivity that extends up to ISO 25,600.

One feature that I found useful was the Quiet Shutter mode. This disables the mechanical shutter and instead uses a purely electronic shutter, which means the camera can shoot in silence. This came in handy when taking pictures at the Spanish Riding School in Vienna, at the launch of the G6. There were strict instructions to remain quiet, though we had been granted permission to take photographs. Switching to the electronic shutter mode made this possible, and I can

see how people like wedding photographers would find this feature beneficial. I look forward to seeing whether the electronic shutter affects the image quality in a full test in the coming months.

SCENE MODES

Of course, the G6 wouldn't be a Panasonic camera without a few new scene modes. Scouring the camera's menu, I discovered Sweet Child's Face mode, which I presume to be a poor Japanese translation that won't make it onto the final version of the camera.

There is also a new mode designed for shooting food, in which the camera seems to brighten shadow areas, as well as highlights, producing a nice, bright white plate. This mode has clearly been added due to the popularity of people

photographing their dinner at restaurants with their mobile phones – something I think should be discouraged, unless you happen to find seven Chicken McNuggets in your box of six.

TOUCHSCREEN

Like the Panasonic Lumix DMC-GF6, the G6 also has the new Clear Retouch mode. This utilises the camera's 3in, 1.04-million-dot capacitive touchscreen to allow users to touch an object they wish to remove from a scene – it is much like using the Healing Brush in Photoshop. I had a brief play with it and found that it works quite well for removing little bits of litter, but don't expect to be able to remove larger object from scenes. It should, however, be a handy feature for those shooting JPEG images and wishing to upload them online straight from the camera.

BUILD AND HANDLING

Besides the new shooting features, the G6 has also undergone something of a makeover. The camera's top is now more curved and rounded compared to the G5. The result is that the G6 looks sleek and modern, almost the complete opposite of the excellent Olympus OM-D EM-5, which is styled on a 1970s SLR.

Personally, I like the look of the G6's new design, and I particularly like its large handgrip, which is well contoured and has a nice groove in which to comfortably place your fingers.

There are few handling changes to the camera's button arrangement. All of the rear buttons are the same as on the G5, with the exception of a new Wi-Fi button.

The Panasonic Lumix DMC-G6 will be available towards the end of May, priced at around £550 body only, £630 with 14-42mm kit lens, £800 as a twin-lens kit that also includes the 45-150mm lens, or £950 when paired with the new 14-140mm zoom lens. **AP**

AT A GLANCE

- 16.05-million-pixel Live MOS sensor
- ISO 160-12,800 (extendable to 25,600)
- 3in, 1.04-million-dot LCD
- 7fps shooting rate
- Built-in Wi-Fi and NFC technology
- Silent shooting mode
- Around £550 body only



Far Left: The G6 features a sloped top-plate

Left: Colours, as well as black & white images, looked great on the pre-production sample I tried

Right: Accompanying the G6 is a new Lumix G Vario 14-140mm f/3.5-5.6 Asph Power OIS lens



AP THIS WEEK IN... 1921

Photography has always been an expensive hobby and camera users 92 years ago were just as keen to shave a few pounds off the cost of their equipment as they are today. With this in mind, AP published *Making the Most of a Cheap Camera*, a series of focus and exposure tips for using low-cost or second-hand cameras and equipment. The regular *Onlooker* column said: 'The whole secret of success with a cheap camera lies in a knowledge of its limitations. When these are fairly recognised, and nothing is attempted beyond what the camera and lens are capable of, good photographs can be depended upon every time.'



CLUBNEWS

Club news from around the country

LYTHAM ST ANNES PHOTOGRAPHIC SOCIETY

The Society will host its 65th annual exhibition from 3-17 August. Photoshow 2013, which is free to enter, will take place at The Drive Methodist Church Halls, East Bank Road, Lytham St Annes, Lancashire FY8 1ND. More than 600 members' prints and digital images will go on display. New this year will be a display of 'creARTIVE photography' - described as 'altered reality'. The exhibition will be open Monday-Friday 10am-9pm and Saturdays 10am-5pm. Visit www.lsaps.org.uk.

SNAP SHOTS

● A Tokyo judge is due to hand down rulings on three former Olympus executives accused of the £1.1 billion accounting cover up, in July, reports *The Japan Times*. Last year, former Olympus president Tsuyoshi Kikukawa pleaded guilty in connection with the scandal, along with former executive vice-president Hisashi Mori and Hideo Yamada, a former Olympus auditor. Speaking at the end of the trial phase, last month, Kikukawa apologised for causing trouble for so many people. The three face up to five years in prison.

● Military police in the United States admitted they were wrong to detain a photographer and demand he delete images he had taken of the entrance of a Californian naval school from the street. Defense department police twice detained Nic Coury, a photographer at *Monterey County Weekly*, ordering him to erase pictures he had taken for a story. Coury later told The Poynter Institute - a journalism school - that, in any case, it took him just five minutes to restore the deleted pictures when he returned to his office.



Do you have a story?

Contact Chris Cheesman
Tel 0203 148 4129
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Pole secures wildlife honour

PHOTOGRAPHER SPRINGS TO VICTORY

A POLISH photographer has emerged victorious over almost 300 entrants in a springtime nature photography competition.

Andrzej Bochenski's image of a bird in flight was awarded first prize in the Society of International Nature & Wildlife Photographers' (SINWP) spring competition for 2013.

Photographers submitted images on the theme of 'Spring Time', with subjects including insects, grazing livestock, blossoming plants and landscapes of fields and rivers.

Competition organisers described Bochenski's image as beautiful and tranquil, and said it was chosen as the winner for its elegant depiction of a fleeting moment of serenity.

Bochenski's image has won him 12 months' membership to the SINWP and the Society of International Travel and Tourism Photographers (SITTP), as well as a Trektech Optera 230 Gorilla Pod.

Slovenian photographer Sabina Horvat took second place with an image of a pocket watch hanging from a blossoming branch, and Wessam El-Sharkawy from Egypt came third with a photograph of freshly blooming flowers.

Both Horbat and El-Sharkawy win six months' membership to the SINWP and the SITTP. Ten other images were also highly commended.

To view the winning photos, visit www.sinwp.com/spring_comp13.

MAGNUM THROWS OPEN ITS AWARDS SCHEME

FOR THE first time, photographers aged over 30 can enter an awards scheme that offers winners the chance of a mentoring session with a Magnum photographer, project funding and £5,000 prize money.

Run in association with IdeasTap, an arts charity, the competition offers 18 shortlisted applicants (six from each age group) a mentoring session with Magnum.

Nine finalists will each receive £1,500 to shoot their 'dream project'.

Previously, the scheme excluded applicants aged 31 and over.

The six overall winners will win £5,000, while two of the younger category winners will win internship places with Magnum.

Entrants must have already signed up to be a member of IdeasTap, which is free.

UK applicants have until 31 May to apply.

Organisers say there is no upper age limit.

For details, visit www.ideastap.com/photographicaward.

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APReview

The latest photography books, exhibitions and websites. By Jon Stapley



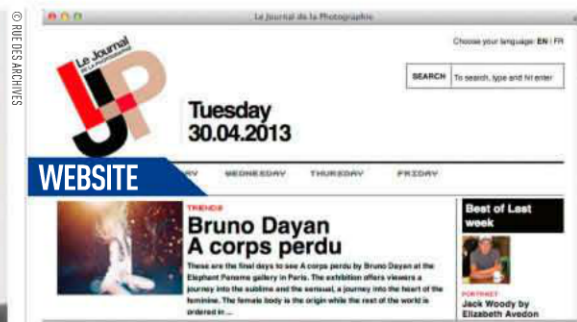
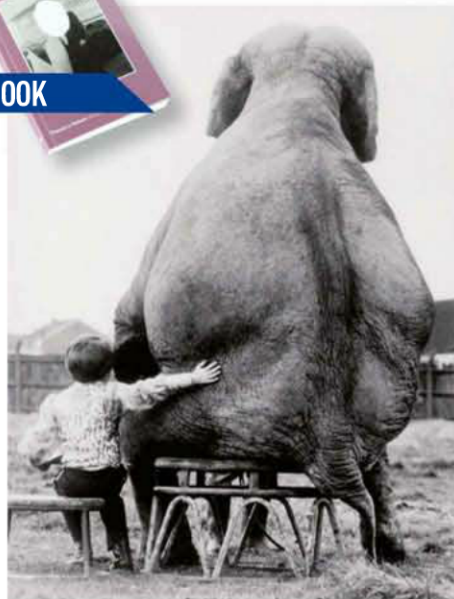
Found Photography

Photofile, various Thames & Hudson, £9.95, paperback, 188 pages, ISBN 978-0-500-41107-0

FOUND photography refers to the practice of recovering and presenting unattributed images from years gone by, with little to nothing known about the photographer or subject. This selection of photographs, taken around the turn of the 20th century, is from the Thames & Hudson Photofile series, and features a succession of moments – humorous, absurd, or frankly bizarre – made all the more charming by lack of context. A young boy attempting to put his arm around an elephant, for instance, tells enough of a story by itself that knowing the real story feels unnecessary. You'll find this is frequently the case when leafing through this collection.



BOOK



lejournaldelaphotographie.com

IF YOU like your photography updates regular and frequent, then this site is for you. Portfolios, interviews, book reviews and exhibitions – the site's contributors ensure there is content up every day and on weekends, across a spread of subjects. Navigation is easy – the top bar features each day of the week, and clicking one will take you to the most recent posts. The archives can be browsed by category and there's plenty to see.





Nude

By Ralph Gibson Taschen, £44.99, hardback, 336 pages, ISBN 978-3-8365-2826-9

RALPH Gibson is one of the leading names when it comes to the contemporary nude, and this collection of his best works shows why. Less formal than Weston and more naturalistic than Brandt, Gibson's approach is focused on keeping the subject at the fore and allowing the natural beauty of his models

to shine through. His representation of the nude is frequently no more than exactly that – faces are often cropped out of frame and sometimes the camera comes in too close to discern anything more than a jumble of body parts. This often creates a dreamlike effect, heightened by Gibson's use of unnaturally strong highlights to give his images a dramatic edge.



EXHIBITION



Between Spiritual and Material Spaces: The Photographic World of the Gao Brothers

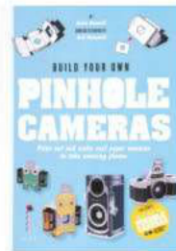
5 June-5 September. Hua Gallery, Unit 7B, Ground Floor, Albion Riverside, 8 Hester Road, Battersea, London SW11 4AX. Tel: 0207 738 1215. Website: www.hua-gallery.com. Open Mon-Fri 10am-6pm, Sat 11am-6pm, Sun by appointment only. Admission free

GAO ZHENG and Gao Qiang have been creating art together as the Gao Brothers since the 1980s, using photography and other media as a means to express themes of social commentary and the role of the individual within a society. This exhibition hones in particularly on that latter theme, exploring the relationship between the individual and space, both material and spiritual. The

brothers utilise the human body as a device to challenge our perception of spaces and what they are used for – this is something that can be seen in particular in their panoramic 'Forever Unfinished Building' images, wherein human forms populate the gaps in partially constructed buildings. Bold, stylistic and challenging, this exhibition is highly recommended.

CONDENSED READING

A round-up of the latest photography books on the market



● **BUILD YOUR OWN PINHOLE CAMERAS** by Justin Quinnell and Josh Buczynski, £8.99 Justin Quinnell passes on his techniques in this crafty book on how to make pinhole cameras, whether by converting a DSLR or building from scratch *Blue Peter*-style – with card, paper and glue. There is an abundance of tips for getting the most out of your pinhole creation, and Quinnell's writing is lively and entertaining.



● **THE BEATLES IN PICTURES** edited by George Lewis, £7.99 Almost 300 photographs chart the history of The Beatles, from childhood beginnings in the 1950s to the closing ceremony of last year's Olympics. Taken from the Mirror Group's 'Mirrorpix' archives of press photos, the photos here run the gamut from iconic publicity shots to pleasingly candid images from the later years.



● **WILDLIFE PHOTOGRAPHY FIELDCRAFT** (ebook) by Susan Young, £5.49 (iPad), £5.65 (Kindle) Available for iPad and other tablets, this guide features plenty of hands-on tips. Author Susan Young calls upon a great deal of personal experience with wildlife, and there is good advice on how to get close enough to animals to take quality shots without disturbing or scaring them. ● **KENNEDY IN BERLIN** by Ulrich Mack, £29.95 In the summer of 1963, President John F. Kennedy visited Berlin in the then Federal Republic of Germany, and with him went Ulrich Mack. This well-produced book of his assured monochrome images marks the 50th anniversary of a moment in history, when a much-suffering nation began to feel hope for the future.



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Letters

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LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 8GB media card*



TOO BIG FOR ITS BOOTS

If ever a camera maker is guilty of believing its own publicity it's Lomo. As Chris Gatcum said in his review of the Lomo Belair X 6-12 Jetsetter (AP 4 May), the launch of a new film camera is cause for excitement. But his write-up of this one resulted in a dismal two-star rating. We know Lomo flaws are what users love, but isn't the Jetsetter's inability to focus at infinity a step too far even for the staunchest devotee? And whether such a gaffe-prone camera that allows a paltry four shots per roll is acceptable (even for Lomo) is debatable.

The camera's many flaws might be cushioned slightly were we talking about a street price of £50. But a RRP of £269 harks back to what I mentioned about Lomo getting too big for its boots. There's a wonderful song by '70s band Stealer's Wheel, called 'Star'. The lyrics go:

'You read in the press all about your success/
you believe everything you've been told'.

It's a song about a girl who's hit the big time. But it could easily apply to Lomo, whose cashing in on the Lomography craze is disgustingly blatant.

Dave Swann, Tyne & Wear

*IN A CHOICE OF COMPACT FLASH, SD OR MEMORY STICK. NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY

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'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer @dpcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

A NEW LEASE OF LIFE

It's always nice to read in AP about someone with whom you have something in common. The feature on Jan Scholz (27 April) mirrored my own position as a photographer lured away from digital by film, rather than the other way around. Digital is an astounding medium. But like Jan Scholz, I've found returning to film has given me a new lease of life.

Appearance-wise, my battered old Olympus OM-1n can't compete in the handsome stakes with my Nikon D3200. But it's still a camera I'm proud to be seen

with, despite the rather odd looks it attracts from digital photographers. One of them actually asked me in an astonished tone, 'Can you still buy film? I thought it had been phased out.'

Thankfully, not yet. And until it has I'll continue to use it, as well as my old spare bedroom darkroom in which I can spend countless happy hours while my wife gets to watch anything she likes on telly. A polite tap on the door lets me know it's mealtime. And as much as I've always loved watching a black & white print magically appear in a tray of developer, doing so with a HP Sauce-

smothered bacon buttie makes it ten times more enjoyable.

If someone had told me eight years ago when I bought my first digital compact that I'd end up abandoning a state-of-the-art digital SLR and returning to my battered old film camera, I'd have laughed myself silly. 'Do what you love,' says Jan Scholz. I am - and it's the most fun I've had in years.

Jim Anderson, Tyne & Wear

HOW MUCH IS TOO MUCH?

I couldn't disagree more with Ian Shore (*Letters*, AP 13 April). Although proclaiming himself a fan of the digital camera, he says that editing software programs are being used too much, apparently to compensate for technical inability. But he admits that images have always been manipulated to some degree - as, for example, with dodging and burning (perhaps, sometimes, even to compensate for technical inability?). But the real question is: what is too much of such manipulation?

What, indeed, is the difference between a photographer who makes some adjustments and what Mr Shore calls 'a graphic designer with a camera'?

Is there a fixed line to differentiate between what manipulation Mr Shore would allow and what he would say was too much? Clearly not, and it must depend purely on individual judgement, and these would quite clearly differ depending on who the individual is making the judgement.

Mr Shore concludes by quoting Ansel Adams' statement that 'the negative is the score and the print is the performance'. Of course, Adams died before the digital age, but a contemporary version could equally say that 'the [original] digital image is the score and the post-processing is the performance'. A photograph, whether a silver-based print or the product of a digital camera, is not reality, and some form of adjustment is frequently necessary to achieve what the photographer is aiming for - taking up this kind of fundamentalist attitude is both mistaken and irrelevant.

Dr Richard Carter, London SW15

A HUNTER'S VIEW

It is with some concern that I notice that the *News* section of AP has become a platform for animal rights activists (*Nikon faces rifle optics backlash*, AP 20 April). Viva! was described as an animal welfare charity, but it could be more accurately described as a protest group with no hands-on experience of wildlife or conservation - it's main aim is to promote veganism, usually by attacking individuals and institutions, hence its negative approach to Nikon.

I am an amateur wildlife photographer, a rough shooter and an ex-wildfowler (I eat what I shoot), and I am also actively engaged in conservation. While I am no great fan of trophy hunting, providing it is done on a sustainable basis and some of the proceeds and meat go to local communities (which they often do) I am prepared to live and let live. While I can understand that many who have been cosseted by the modern

What The Duck



Furore over company's support of hunt

NIKON FACES RIFLE OPTICS BACKLASH

CAMERA maker Nikon has been accused of double standards for selling riflescopes for hunting animals, while promoting wildlife photography. Animal welfare charity Viva! has called on consumers to boycott Nikon products and has launched a petition that, at the time of writing, had over 10,000 signatures.

feedback from customers and the charity's petition carries the tagline, 'Never A Nikon While The Blood Money From Hunting'. Nikon says its Monarch riflescopes feature an optical system that 'gives shooters more superior

just report those and the actions of others – **Damien Demolder, Editor**

USE IT OR LOSE IT!

There have been a lot of letters in AP recently about the pros and cons of buying from a local camera shops compared with online. Having been taught something about photography at an

early age by my father, as a boy I would visit my local chemist shop on a Saturday morning because it sold a few cameras and related equipment, as well as developing and printing images. But the great thing was that the chemist himself fired my imagination, always taking the time and trouble to explain the various features and generally cement my interest in the hobby.

A number of these businesses evolved into full-blown specialist photographic shops, which, over the years, I and many of my friends have found to be most helpful. I think the old adage of 'use it or lose it' applies here, as we didn't use our local photographic shops and just look at what has happened!

I have not experienced the same kind of service with major retailers or the so-called online specialists. Remember, quality is remembered long after price is forgotten! I think that coming from a generation that was not brought up with computers and the internet, I feel very uneasy dealing with money online. For instance, I would not dream of carrying out any of my banking transactions via the internet.

I know there must be literally thousands of books available on all photographic subjects that I could read, but I like to talk to people and I understand matters much more clearly when explained succinctly, rather than just reading about them.

I appreciate that computers and the internet have a place in our world and provide many benefits, but I feel we do not communicate enough with each other face-to-face. Our beautiful town of Cheltenham has just one specialist camera shop left in a high street full of charity shops and the once glorious promenade isn't much better. I am not convinced that all this so-called progress, and the benefits it supposedly brings, is the be-all and end-all.

Donald Hawkins, Gloucestershire

world no longer have an understanding of man's complex relationship with nature and animals, they might do well to consider the following points:

- The biosphere is a stunningly beautiful and complex system that is essentially a food chain – everything exists to be eaten, and predation is the norm
- People who hunt have a vested interest in wildlife and habitat – they want more, not less
- Most of the habitat conservation in this country is carried out by people who shoot (coppicing, hedge laying, field margins, wetlands management, and so on)
- Much of the countryside valued by AP readers did not arrive by accident – it was created and requires management for the future
- Conservation is also about the control of species. Deer, for example, need to be managed to prevent starvation and to preserve woodlands, and modern optics and ballistics have made culling more humane
- With regard to optical sights used in Africa, these are also used by game wardens for the dispatch of sick or injured animals, the control of species and often to protect eco-tourists, most of them with cameras

In spite of the fact that many camera firms also make rifle optics (Pentax, Zeiss, Leica), Viva! has spitefully singled out Nikon probably because it found an advert that suited its propaganda. Nikon's answer was both honest and non-apologetic. What is needed is a greater degree of tolerance and understanding and a genuine respect for the natural world.

Rowland Ross, Hampshire

I am certain that the AP News pages have no opinion at all on veganism, blood sports or the ethics of manufacturing accessories for firearms. These pages

PHOTOGRAPHY

I have learned via the internet that Sony has produced a dog harness that comes with a camera. I expect the dog will be leaving poor prints all over the place. Tee hee!

Melvyn Dover, Dorset



© MELVYN DOVER

BACK CHAT

AP reader Jarvis Kay believes some 'independent' lens reviewers need to be better focused if they want credibility

ONLINE, the multiple opinions about the performance of camera lenses seem to be an easy way of spreading personal discontent or derision. And for what purpose, you may well ask?

Not every photographer needs to have graphs or elaborate tests to be convinced of the virtues offered by a favoured piece of glass. It definitely helps to know if a lens can perform to meet defined expectations, especially if the asking price is in the eye-watering category as an investment for professional use. When you look lower at situations in everyday-budget circumstances, shoppers are hit with some nit-picking test reviews stacked in Premier League fashion. Of course, real photography in the real world is different.

We know all lenses have a sweet spot, usually a couple of stops down from wide open, and we know that stopping down too far can cause issues through diffraction. So why do self-styled pundits blather on, for example, about softer edge performance and swoon over types of bokeh as if they are delivering revelations likely to induce shock?

Seldom now does a trusted maker produce a really bad lens with so much at stake on reputation against competition. Common sense says quality costs and prices reflect what is offered. My toes curl when I see descriptions like 'This lens delivers creamy bokeh,' or worse still, 'The extreme edges lack the centre's sharpness.' Of course the edges lack the same sharpness; what were you expecting, an optical miracle? And as for 'creamy bokeh', my advice is take more tablets and rest.

Then you have the biased brand fans who, despite solid evidence from respected AP-style published tests, proclaim the virtues of their optic choices as unbeatable when clearly they are no match for rivals' performances. Quite noticeably, a recent award-winning prime lens was acclaimed for its outstanding sharpness only to be derided in several 'independent' quarters because it had a plastic body and a modest price tag, which begs the questions: 'Have these myopic flaw-finders lost their own focus?' and 'What are the negative statements meant to achieve?' No lens is perfect but most can rise high on a scale of excellence.

It is a simple truth that having a lens among your kit that is capable of capturing a few more test lines in sharper detail than a rival version means very little if your camera skills are below par anyway. There is much evidence from the past to show how some of the greatest picture takers may not have been using the finest kit of the day, but their work proved that actions speak louder than tests. Today's photographers, with a variety of excellent lens options on hand, would do well perhaps to remember this point and follow suit.

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PHOTO INSIGHT



DAVID WARD

David Ward is one of the UK's finest landscape photographers. With more than 20 years' experience in large-format photography, he has photographed extensively throughout the UK and in countries such as Canada, Iceland, Norway and France. He has also led workshops for Light & Land. David has written two books on his photographic philosophy called *Landscape Within* and *Landscape Beyond*. Each month, he will discuss the story behind one of his fantastic landscape photographs

David Ward talks us through composing this image from a volcanic beach and explains how even a photographer of 30 years' experience can get out of their comfort zone

I'LL TELL you straight away – it's not kelp. It's not even seaweed! It's actually rubber. The reason I photographed it was because it looked like kelp, it's an analogue of kelp, but it's actually part of an erosion fence that had broken and been partially buried in the sand. Now, most people wouldn't know this to look at it, and if I were exhibiting this image as a print, I probably wouldn't say. I would just call it (as I have done) 'Vik Beach', because for me it doesn't matter that it's not kelp. What matters is that the shapes work.

I love the organic curves and the very limited palette. The black sand is Icelandic volcanic sand – basically ground-up lava. I especially like the fall of the light and the fact that each ribbon has a nice highlight on the top of it. The one that's bent over and facing the viewer has a lovely sheen, so you can see the texture on the face of it. It's important that it's soft light because if there were harsh shadows on this it would kill it. You would remove part of the beauty of the subject.

It was late afternoon, overcast with broken clouds. We were hoping to get some late light, although it didn't actually materialise. Iceland's Vik Beach is famous for its 'sea stacks' [large pillars of basalt rock located offshore], so of course I turned my back on the sea stacks and photographed this! One of my frustrations with a lot of landscape photography at the moment is the copycat thing – people go to these 'honeypot' locations, and they shoot the same thing that everybody else has shot. And there are always other things to shoot; there are always *interesting* things that you can shoot. You don't have to shoot what everybody else has done.

There were a number of fence posts, and then these rubber bands were trailing off the posts and were partially buried in the sand. If I'd included the fence post then the image instantly would have become illustrative – the viewer now knows that this is a post, and there are these bits of rubber hanging off it. I prefer to quote out of context.

I was just experimenting with form, really, trying to make something that was balanced within the frame. When something's been arranged by nature, like how this has been

arranged by the incoming tide moving the sand around and burying the rubber, then it's a challenge sometimes to make it all fit together within a frame, make a selection that feels balanced.

It takes quite some time to work that out, so quite often I will just stand and stare at something for a long time just to work out which bits will work and which bits won't work. Probably more often than not I'll walk away, but sometimes you look at something and you think, 'No, there's definitely a picture in there somewhere, if I can just work out where to be'. Ansel Adams famously, although not very helpfully, said that the art of composition was knowing the right place to stand. He is right.

This bit is around 18in across from top to bottom, and there was probably another foot or so of material nearer the camera that I excluded by framing like this. Just outside the frame, to either side and below, it all became a bit messy. There were other things going on, and the curves weren't that nice. I wanted the cleanest selection possible and for the forms to work together. It turned out that this seemed to be the section that did that. It was about excluding the unnecessary – simplifying.

The Canon EOS 1DX I used for this image I hadn't had very long – just two days! Since this was done using a 90mm tilt-and-shift lens, I had to work out how to get the focus right. Although I have used tilt with my large-format cameras for years, it's different when you use it with a DSLR. The mechanism's different and, while I understand the principles, the working practice is different. Technically I was a little out of my comfort zone, which, considering I've been a photographer for 30-odd years now, is not something that I commonly feel these days! It probably took me longer with the 1DX than it would have done if I'd shot it with a large format. It's probably not quite as sharp, and there's probably not quite as much depth as there would have been if I'd shot it on large format – on the other hand, because I was using shorter-focal-length lenses for equivalent views it was easier to get more depth of field out of it. There's a definite trade-off. **AP**

To see more of David's images or to book a place on one of his workshops, visit www.into-the-light.com

David Ward was
talking to
Jon Stapley

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FIXING AXIAL CHROMATIC ABERRATIONS



MARTIN EVENING

Martin Evening is a London-based advertising photographer and noted expert in both photography and digital imaging. As a successful photographer, Martin is well known in London for his fashion and beauty work, for which he has won several awards. In 2008, he was inducted into the NAPP Photoshop Hall of Fame.

Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of Pixel Genius, a software design company producing automated production and creative plug-ins for Photoshop.

His recent books include *The Adobe Photoshop Lightroom 4 Book*, *Adobe Photoshop CS6 for Photographers*, as well as the *Adobe Photoshop for Photographers: The Ultimate Workshop* series, which he co-wrote with Jeff Schewe.



After

Martin Evening's Retoucher's Guide

Martin Evening on how to remove fringing caused by axial chromatic aberrations

THE CAMERA Raw and Lightroom Lens Corrections controls have made some significant advances in the last year or so, ever since the release of Camera Raw 7.1 and Lightroom 4.1. This saw some additions to the Lens Corrections panel, which now contains Defringe sliders designed to fix axial (longitudinal) chromatic aberration. This type of chromatic aberration can be caused due to ghosting, lens flare, charge leakage (which affects some CCD sensors) as well as color aberrations.

Unlike lateral chromatic aberration (which occurs towards the edges of the frame), this type of aberration can appear anywhere in an image. It particularly affects fast, wide aperture lenses and is typically most noticeable when shooting at the widest lens apertures, where fringes will usually be at their most visible just in front of and just behind the plane of focus. These will typically appear purple/magenta when they're in front of the plane of focus, and appear green



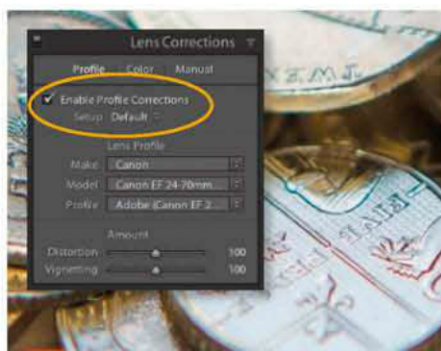
Before

when they're behind the plane of focus. But even at the exact point of focus you may sometimes see purple fringes (especially along high-contrast or backlit edges), which can cause flare.

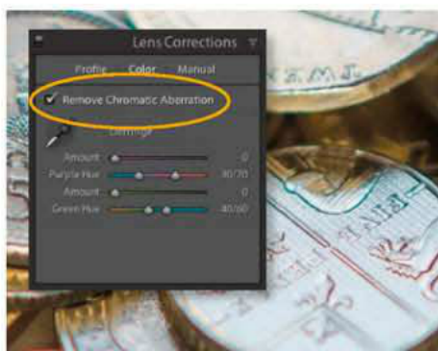
As you stop down a lens, these types of aberrations usually become less noticeable. The following steps show how I was able to fix an extreme example of this type of problem.



1 Here is a before version of the image I was about to process. I specifically wanted to emphasise the typical problems associated with axial chromatic aberration. I therefore photographed these coins using a macro-enabled lens at the widest aperture setting. I also deliberately increased the Vibrance setting in the Basic panel in order to make the fringing problem more noticeable, which will help me remove it.



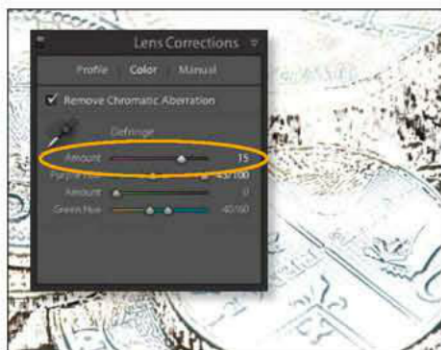
2 The first step was to go to the Lens Corrections panel and tick the Enable Profile Corrections box in the Profile tab. As you can see, I used the Lightroom program to process this image, but the controls described here are exactly the same as those found in Camera Raw 7.1 or later.



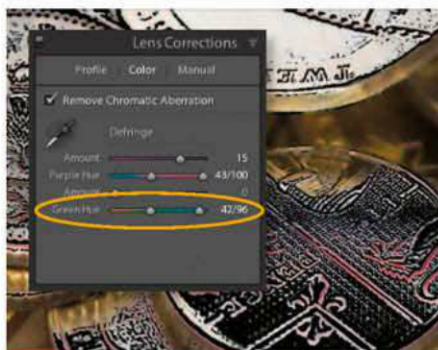
3 I then went to the Color tab in the Lens Corrections panel and ticked the Remove Chromatic Aberration box. This used to apply a longitudinal chromatic aberration correction based on the available lens correction profile. In Camera Raw 7.1 or later, the process is now auto-calculated within Camera Raw. In this instance it didn't make much difference to the colour fringing.



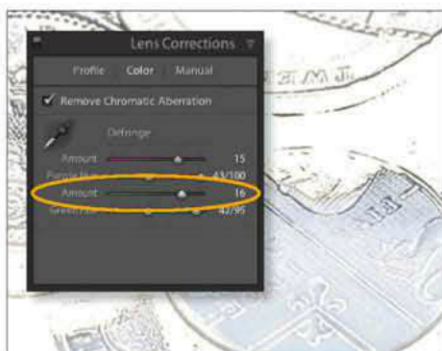
4 This is where the Defringe sliders become useful. I held down the Alt key and dragged on the two Purple Hue colour ramp sliders. With the Alt key held down, the affected colors appeared overlaid with black in the preview, which allowed me to fine-tune these two sliders to determine the precise colour range for the purple fringing.



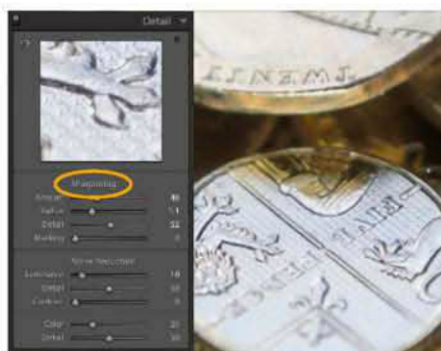
5 I then held down the Alt key as I adjusted the Purple Amount slider. In this case, the preview revealed the pixels that would be affected by the adjustment and all others were displayed as white. I could therefore determine the correct amount to apply here as I increased the slider adjustment.



6 I then did the same thing with the Green Hue sliders. I again held down the Alt key as I dragged each slider. In this instance, the affected green hue colours appeared overlaid with black.



7 Likewise, I held down the Alt key as I dragged the Green Amount slider and the preview showed all the pixels that would be affected by a Green defringe adjustment and all others were displayed as white.



8 By this stage, the Lens Corrections adjustments had successfully removed all the chromatic aberrations from the photograph, including the tricky axial chromatic aberration fringing. I now went to the Detail panel and applied an appropriate amount of capture sharpening to accentuate the fine detail in the coins.



9 I zoomed out to see a fit-to-screen view and made some final adjustments. Here, I used the Effects panel Post-crop vignette sliders to darken the corners slightly. I also used the adjustment brush to selectively lighten the five pence coin near the centre of the image.



Focal length: 200mm Exposure: F/10 1/60 sec ISO1000

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Wildlife

The Amateur Photographer Masterclass with **Luke Massey**

Two AP readers join wildlife photographer **Luke Massey** at the Wildwood Trust in Kent to practise their portrait techniques on native animals. **Gill Mullins** reports

SET IN 40 acres of ancient forest, the Wildwood Trust in Kent is a wildlife enthusiast's dream, home to over 300 native animals from 50 species – many of which are endangered and some of which no longer exist in the wild in the UK – including deer, foxes, lynx, badgers, beavers, wolves, wild boar, horses, bison, wildcats and owls. So what better location could we have chosen for the AP Wildlife Masterclass, to explore how to capture a wide range of British wildlife and discover creative animal-portrait techniques? As our expert, Luke Massey, says, with this much variety on offer it's ideal for building up a wildlife portfolio.

We're fortunate enough to arrive on a bright spring morning with not a rain cloud in sight, and are met at the gates by Wildwood's resident photographer David Butcher, who will be guiding us around the park. During the day we'll have animals fed in front of us, and we'll also enjoy somewhat

closer access than is usually allowed, to enable unrivalled close-up and behavioural opportunities.

Before we set off for our first shoot of the day with a characterful 14-year-old otter, Massey explains the importance of observing your subject and its habitat before pressing the shutter: 'Unlike animals in the wild, these aren't going to run away too far, so you've got the time to take stock and think about your composition, the surroundings you're going to include and the angles you can take to maximise interest on your subject and avoid distractions in the frame.'

Massey is pleased that our readers are each armed with a 70–200mm zoom – it's also his lens of choice for this type of work. 'With the animals at such close quarters, you don't really need anything bigger,' he says. The other important feature is a maximum aperture of f/2.8 or f/4 – ideal for throwing

distracting backgrounds out of focus.

With animal portraits, the golden rule is to get the eyes in focus. 'If the eye isn't sharp, no matter how good the overall shot, you might as well throw it away because it creates no connection with the viewer,' says Massey. 'With long-nosed animals like deer, with a distance of around 20cm between nose and eyes, it's tempting to end up focusing on the snout instead, so take your time and ensure your points of focus are firmly on the eyes.'

Then you have to decide whether to use autofocus or do it manually. 'The problem when you're shooting through mesh fencing or glass is that the autofocus will hunt, although if you're close enough to the fence or window you can usually focus straight through it,' Massey explains. 'Autofocus can also lock onto the background, whereas shooting in manual will eliminate all these issues, as well as giving you complete control over your aperture and shutter speed.'

Next, Massey talks the readers through the virtues of using auto ISO, a function he describes as a godsend for this type of work. 'If you're selecting the ISO yourself, you may forget to reset it when moving from dark to light areas, or



vice versa,' says Massey, 'so you run the risk of losing details or, in the worst case, losing the shot.'

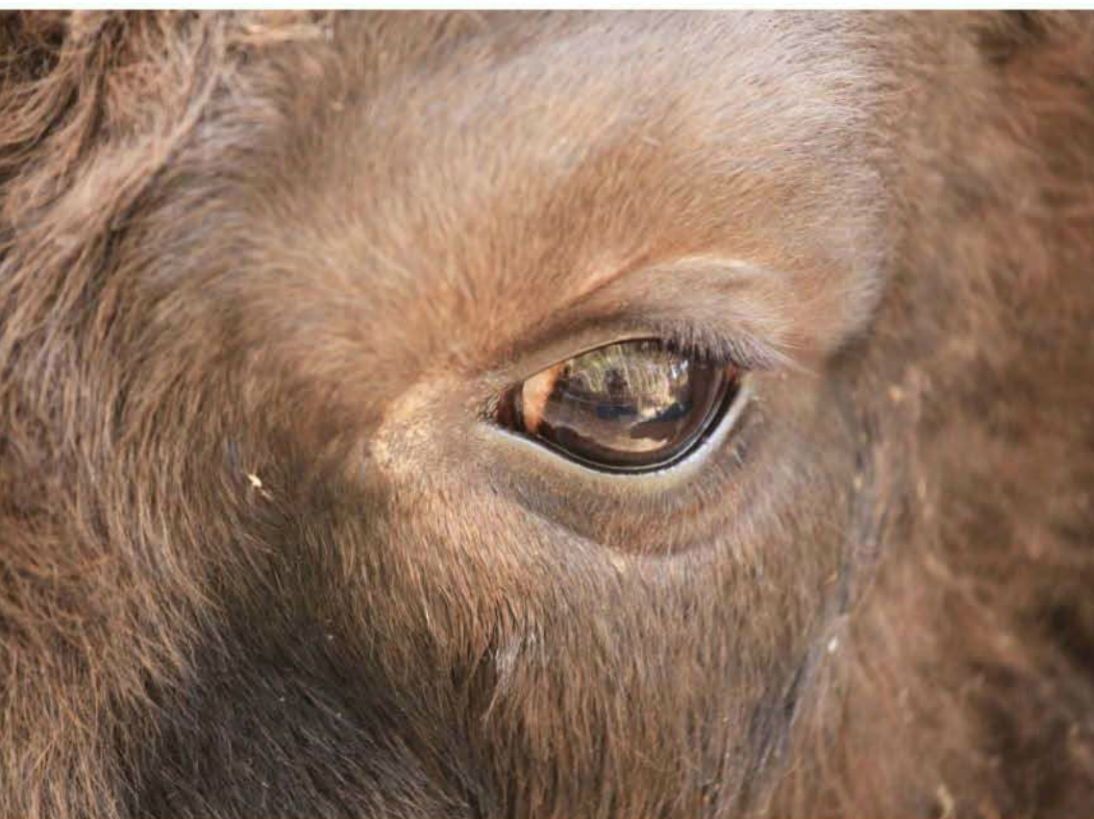
With auto ISO the camera is free to choose the optimum ISO for whatever shutter speed you're using, within limits that you select, so just cap it at a level where you know there'll still be no noise creeping in and then you can shoot with confidence.

Choosing the right aperture is also a key strategy for achieving great wildlife shots. This enables you to defocus the background to concentrate attention on the subject. This is where that 70–200mm zoom with its wide maximum aperture pays dividends, enabling you to achieve a shallow depth of field and focus purely on your quarry against a featureless background.

One particularly striking technique is to go for a completely black background. 'If there's light on the subject, expose for the subject and underexpose the background so that everything in the shadow areas goes very black. Be prepared to play round with the shutter speed and ISO to find out what works – it's a process of elimination until you get the perfect shade of black,' says Massey.

Long-lens close-ups

♦ Rather than just straight facial portraits, one effective approach is to use the long end of the lens to take extreme close-ups, as Sandra has done here with the bison's eye – and it's a nice touch that she's captured her own reflection in it. 'This is very original and a great way of executing a documentary "story" shot,' says Massey. 1/200sec at f/4, ISO 3200



Natural habitat

♦ Wildlife shots are more convincing if the environment is right, so it's important when composing to check for and avoid possible inauthenticities, says Massey. In the first shot, while the badger is in a beautifully natural pose, the image is let down by the presence of the obviously cut branch. In the second, much improved shot, Sandra has waited to press the shutter until the badger's body is hiding the branch.

Both images: 1/200sec at f/4, ISO 100

Sandra Thompson



Sandra uses a Canon EOS 5D and for this *Masterclass* was shooting with a 70–200mm lens. 'I'm an avid amateur and I love being out and about with my camera,' she says. 'I usually take landscapes but want to expand my repertoire with wildlife, so this has been a great opportunity.'



Tracy Hughes

Tracy has a Nikon D40, which she was using with a 70–300mm zoom. 'I shoot a bit of everything but especially like flowers and birds,' she explains. 'I wanted to come on this *Masterclass* to pick up some tips on what makes a good wildlife image, to find out how to capture the animal's personality, and learn some techniques such as shooting through wire.'



© TRACY HUGHES

Isolating the subject from the background

◆ Tracy has done well here to not only exclude a fairly distracting background but also to capture a rare moment of stillness in the beaver, with strong eye contact and the added detail of the paw breaching the water, says Massey.

1/160sec at f/5.3, ISO 200

Your AP Expert... Luke Massey



Luke Massey's childhood obsession with wildlife has developed into a career as a wildlife photographer and cameraman. His passion

to show people the natural world and the problems nature faces has driven him forward in his work. Massey has recently been part of the 2020Vision project and has worked for the world-renowned BBC Natural History Unit. He is available for talks around the country and is starting to run workshops in the UK and abroad. To see more of his images, visit



© TRACY HUGHES

ETHICS

WITH any animal shoot there are ethical issues – even with captive animals. Take the provenance of your image: while it's fine to shoot 'wild-looking' pictures, it's imperative that you don't pass them off as true wildlife images. José Luis Rodríguez found this out the hard way: his night shot of a wolf leaping over a gate won him the prestigious Wildlife Photographer of the Year award in 2009, but was then revealed to be of a tame animal, leading him to be stripped of his title and £10,000 prize money.

Another aspect you must consider is your subjects' welfare – while captive animals might be more used to human contact and therefore less likely to be disturbed by being photographed than wild animals might be, they can still be upset by inappropriate behaviour. 'You don't want to scare them, ever,' says Massey, 'so don't do anything or use anything that might do so.'

The RPS's Nature Group has published a nature photographers' code of practice. Find out more at www.rpsnaturegroup.com/page7.htm



© TRACY HUGHES

Connecting with the subject

◆ Tracy's favourite shot of the day is beautifully exposed and the badger's stance, looking straight into the camera, creates that all-important connection with the viewer.

1/200sec at f/5, ISO 200



Wildwood Trust

Location

Wildwood Trust, Herne Common, Herne Bay, Kent CT6 7LQ. Tel: 01227 712 111. Visit www.wildwoodtrust.org
Satnav can sometimes misdirect, but it's actually very easy to find: from the A291 between Herne Common and Broad Oak, look for the large Wildwood wolf sign at Wealden Forest Business Park, then follow the signs to the entrance.

Opening times

Open all year (except Christmas Day, Boxing Day and New Year's Day), 10am till dusk (last entry one hour before).

Admission

Entry is £9.95 for adults, £7.95 for children, concessions £8.95. There's also a family ticket for £32.50 (two adults, two children) and you can join as a member for unlimited visits (individual membership £3.50 per month, joint membership £5 per month and family membership £7 per month).

Photo days

You can also book for monthly photo days with resident photographer Dave Butcher, who was also our guide for the AP *Masterclass*. It's a great opportunity to shoot a wide range of animals, with feed sessions to coax the more elusive creatures into frame. It costs £79, which includes entry to the park, tour and photo instruction.



© SANDRA THOMPSON

Watch and wait

◆ Taking your time to get to know your subject's movements can yield great results. Here, Sandra has captured the lynx grooming herself after a meal.

1/125sec at f/4, ISO 100

Rule of thirds

◆ As well as perfectly exposing the blacks and whites on this stork – never an easy job – Tracy has also framed it beautifully. It's a good example of the rule of thirds, where you imagine the frame superimposed with a noughts-and-crosses grid, then position your subject on or close to one of the intersections to create a more compelling and balanced composition. 1/400sec at f/5, ISO 200



© TRACY HUGHES



© SANDRA THOMPSON

Up close and personal

◆ Sandra has captured the wild boar right at home in the mud. This illustrates the difficulties you can face when your subject is at the far side of a large enclosure, making it more difficult to deal with the background and get down to its level, which would generally make for a more effective composition.

1/125sec and f/4, ISO 100

MORE TO EXPLORE

THERE are 47 wildlife trusts in the UK, including Ulster, Wales, Scotland, the Isle of Man and Alderney in the Channel Islands. To find your local trust and the photo opportunities available, visit www.wildlifetrusts.org/local. Another great option is the British Wildlife Centre (www.britishwildlifecentre.co.uk), just north of East Grinstead in Surrey, which is home to 40 native species and also runs photo days.

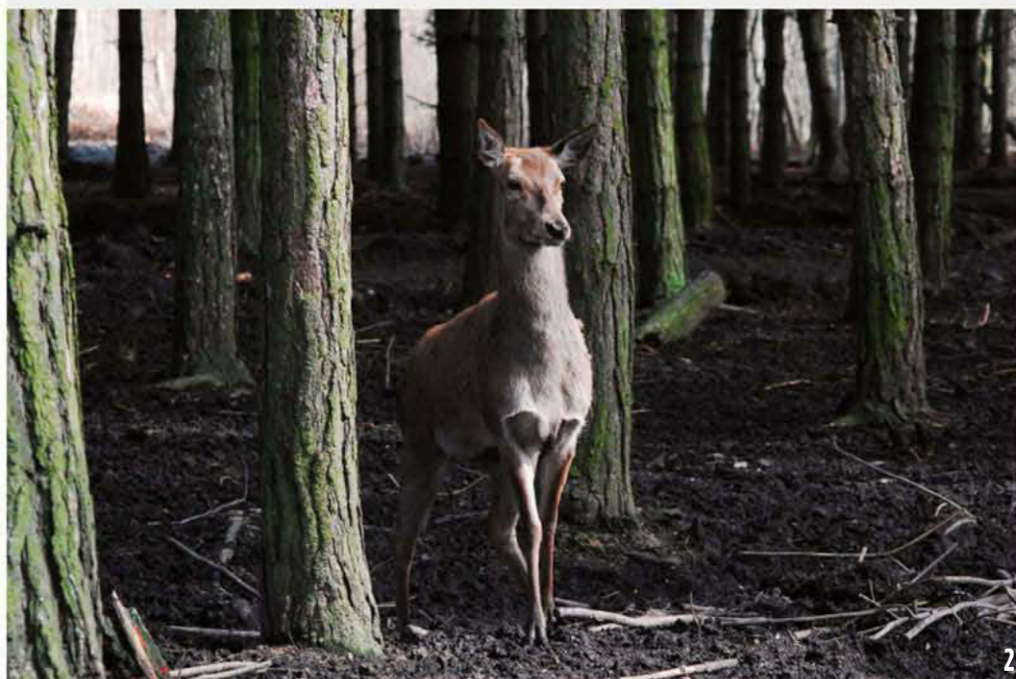
Point of view

Getting down to your subject's eye level will always create a more 'connected' image. In the first shot, Tracy has captured two interesting poses, but because she's looking down on the deer there's something of a snap quality to the final image, says Massey. In the second shot she has shifted perspective to the deer's eye level, creating a far more pleasing effect.

Both images: 1/200sec at f/6.3, ISO 800



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Would you like to take part?

EVERY month we invite three to five AP readers to join one of our four experts on a free assignment over the course of a day. The experts are **Tom Mackie** (landscapes), **Cathal McNaughton** (documentary and photo essays), **Annabel Williams** (location portraiture) and **Andy Rouse** (wildlife). Our next confirmed *Masterclass* will be with Cathal McNaughton in April. If you would like to take part, visit www.amateurphotographer.co.uk/masterclass for details of how to apply. Please remember to state which *Masterclass* you would like to attend and make sure you include your name, address, email address, daytime telephone number, some words about your work and three or four of your images.

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ReaderSpotlight



1 Near Pinshaw Beacon

1 The irregular patterns of the rocks complement the cloud formations here
Fujifilm FinePix X100, 35mm, 1/280sec at f/16, ISO 320

2 Sheep On Road

2 The sign and the empty road produce a strange but humorous image
Fujifilm FinePix X100, 35mm, 1/480sec at f/5.6, ISO 400



Dave Rowling North Yorkshire

Dave first became inspired by photography in 1963 after seeing pictures of The Beatles in *NME* magazine. 'I then used my friends to stage similar photographs with my first camera,' he says. Further studies honed Dave's craft, and he now enjoys taking pictures of military fortifications and dramatic landscapes. What Dave loves about photography is how easily it can take over a person's life: 'It can be all-consuming, involving the technical challenges of new equipment and the constant creative demand,' he says. In the future, Dave simply hopes to continue to make impressive images.

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A black and white photograph of a stone cairn, a conical pile of stacked stones, situated on a grassy hill. The sky above is filled with dramatic, textured clouds, creating a high-contrast scene. The foreground shows tall grass and some smaller rocks.

Slumbering Wall

3 The dramatic sky really
sells this image, taken
at Pinshaw Beacon in
North Yorkshire

Fujifilm FinePix X100, 35mm,
1/320sec at f/16, ISO 320

1



EDITOR'S CHOICE

SEE MORE ONLINE AT
AMATEURPHOTOGRAPHER.
CO.UK/SPOTLIGHT

As Marlene demonstrates in this image, you can use elements like this tree to predict where birds might land, prefocus your image and shoot as the perfect moment strikes. Great depth, nice tones and a lovely portrait –
Debbi Allen, deputy editor

Marlene Finlayson

Wiltshire

Marlene first started taking photos with SLR cameras in the 1980s, and recently made the switch to digital, although it was not until retiring three years ago that she had time to dedicate to it. She enjoys the opportunities that wildlife photography gives her to explore the countryside and find new subjects. 'I enjoy learning about the different species that I photograph and observing their behaviour through the seasons,' she says.

Marlene is working on improving her Photoshop skills, and in the future she hopes to travel to new locations to improve her wildlife photography. To see more images from Marlene, visit her website: www.mjfdigitalphotography.com

Barn Owl

1 Marlene has done well to achieve a balanced exposure of the snow and the owl

Canon EOS 5D Mark II, 70-300mm, 1/400sec at f/6.3, ISO 800

Eagle Owl

2 A low angle of shooting captures the speed and power of the bird in flight

Canon EOS 5D Mark II, 70-300mm, 1/1250sec at f/5.6, ISO 1000

Greenfinch

3 Marlene says the challenge for this superb image was focusing on the bird before it flew off

Canon EOS 5D Mark II, 400mm, 1/320sec at f/5.6, ISO 800

2



3



4



Kingfishers

4 This shot has been framed perfectly to capture all the action between the two birds
Canon EOS 5D Mark II,
400mm, 1/500sec at
f/7.1, ISO 1600

Preening

5 This is a lovely behavioural shot with a very natural feel to it
Canon EOS 5D Mark II,
400mm, 1/250sec at
f/5.6, ISO 1000

5





He Ate Her Up In One Big Bite

1 Marie used the warm light of the forest to balance the eeriness of the composition in this image

Canon EOS 5D Mark II, 50mm, 1/250sec at f/1.4, ISO 100

Ophelia's Last Breath

2 The bold colours give this image a painterly quality, as befitting its inspiration

Canon EOS 5D Mark II, 50mm, 1/800sec at f/1.4, ISO 100

We Were Gone

3 This delightfully surreal image works because of its balanced lighting and subtle colour tones

Canon EOS 5D Mark II, 50mm, 1/500sec at f/2.8, ISO 100

Marie Dücker Austria

Although Marie immediately started taking pictures when she received a DSLR two years ago, it wasn't until she discovered the work of conceptual artists on Flickr that she found her passion for reconstructing literary scenes in photo form. She mostly photographs her close friends: 'They are the only ones I can convince to jump into dirty swamps and pretend to be the floating Ophelia for me!' she explains.

Marie loves how photography's potential for experimentation is essentially limitless, and feels that over the years it has become her voice. She says she is always trying to further her knowledge, and is currently engaged in further study at the Academy of Applied Photography in Graz, Austria. To see more, visit www.marieduecker.com.



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AP expert guide to...

Classic architectural photography

Tom Mackie explains how to achieve dramatic architectural compositions, by night or day

Left: Constable Terrace, University of East Anglia, Norwich, Norfolk, England



RENOWNED architect Frank Lloyd Wright once said, 'The mother art is architecture. Without an architecture of our own we have no soul of our own civilization.' Buildings play such an integral part of our lives. We live and work in them, but when it comes to photographing them, often little thought goes into capturing the intention of the architect, resulting in a picture that is merely nothing more than a record shot.

Photographing a building is just like making a portrait of a person. You need to consider the best angle, and the correct quality and position of light that will portray that person's features in the best light. In this feature, I'll show you the technical aspects of capturing buildings to create dramatic architectural images.

LIGHTING

In any facet of photography, lighting plays the most important part of bringing out the best in the subject. With a static subject such as a building, the photographer can determine what time of day will give the best angle and quality of light. Side lighting tends to bring out features and provides good modelling that can make a two-dimensional image appear three-dimensional.

To illustrate this, I photographed Kingston Lacy from the left side (below left) with the sun behind me. Even though this three-quarter angle shows two sides of the building, it appears to have no shape or form, as the lighting is flat, illuminating both sides evenly. So I chose a position on the right side (below centre) of the building with

the sun coming in from the left side, which beautifully illuminates the front, bringing out all the features. Because one side of the building is in shadow, this helps to give the structure form.

I went one step further to help create a three-dimensional image by moving back from the building to include a large tree, which framed the mansion and gave it a sense of place within its surroundings (below right). Also from this position, the diagonal stripes of the lawn act as dynamic lines that draw the viewer into the image.

Time of day plays an important part in lighting structures. In landscape photography, the golden hour around dawn and dusk is prime time for achieving the best light, but for architecture this is not always the case – the low position of the sun can cast strong, unsightly shadows across buildings. There are times, though, when the area is clear from obstructions that might otherwise cause distracting shadows during the golden hours. At these times of day, the colour temperature is much higher, giving a warm glowing light, which can transform a structure into an image with strong visual impact (above).

However, while midday isn't the best time for shooting landscapes, you'll find this type of light can sometimes be suitable for architecture. Strong overhead light can eliminate shadows cast from adjacent buildings in built-up urban locations. Buildings with strong colours can be photographed around midday – with the colours enhanced via the use of a polarising filter.



WHAT ARE YOUR RIGHTS?

DESPITE what some overzealous security guards and police officers may tell you, or even seem to believe, there is no law against photographers taking pictures in a public place. What this means for architectural photography is that, as long as you're standing on public land, you are entitled to take pictures of privately owned buildings*.

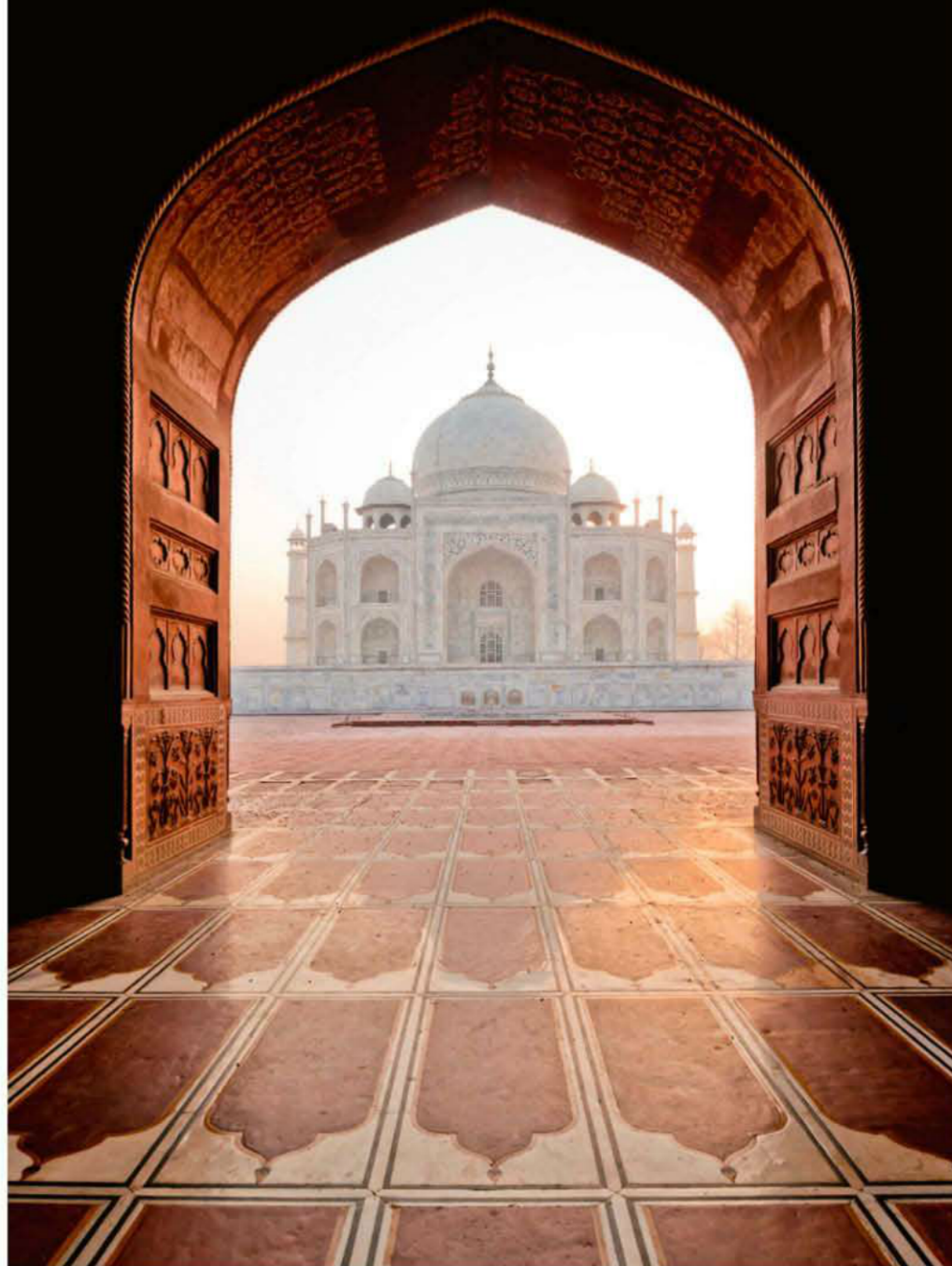
While it can be difficult to distinguish between what is publically and privately owned, as a rule of thumb you can assume that footpaths, pavements and roads are public property. Stand Your Ground, the London Festival of Photography's ongoing campaign for photographers' rights, says to watch out for plaques stating to whom land belongs, and also for metal rails through the pavement, which indicate that the area of pavement between the rails and road is public, while the other side is private.

If you are challenged, be polite and cooperative, but remember: the police can't stop you taking pictures in a public place, nor can they search you, seize your camera or view your images unless they have reasonable suspicion that you're committing criminal activities or that you're a terrorist (under Section 43 of the Terrorism Act 2000). Neither can they demand your memory card or delete your images (or ask you to delete them) without a court order.

As members of the public, security guards have no powers of stop and search, and if they threaten you they could be committing assault. Neither are they allowed to look at your images, delete or make you delete images, or seize your camera. Only if you're on private property can they ask you to stop taking pictures or use 'reasonable force' to remove you – and they're still not allowed to take your equipment or tamper with your images.

Join AP's dedicated Facebook page, Amateur Photographer Rights Watch, for the latest news and updates.

*There are some exceptions for commercial photography, including Trafalgar Square and Parliament Square, some royal parks, and 'sensitive' government-owned buildings, including MoD properties.



COMPOSITION



Clean, uncluttered compositions are the strongest. Try to eliminate anything that is distracting in the composition by zooming in, moving closer or changing your angle to omit elements that are not adding to a positive composition. Generally, a three-quarter angle will give the building a more three-dimensional look. Walk around and look for compositional elements or features that will be useful in designing your final image. If the light isn't in the right place when you do this, calculate the right time to come back.

Line is the structure that makes up any image, so look for repetitive lines, patterns and forms that will create a powerful photo (top right). Lines can take the form of compositional elements such as leading lines or framing to direct the viewer through the image. In the shot of the Taj Majal (above), I've used both leading lines and framing to

Taj Mahal, Agra, Uttar Pradesh, India

create a graphic composition by positioning the camera near the patterns on the floor.

Architecture is often designed around symmetry, so exploit this design element in your photos by putting yourself in the central apex of the scene. Have lines enter from the corners of the frame to increase the dynamism of the composition.

Photographers have a habit of shooting from their personal working height. Look for foregrounds that will add colour to your composition then come in low and close to make the foreground complement the building. This technique is also useful for eliminating unwanted foreground details; in the image of the Roman Catholic Cathedral in Norwich (above right), for example, positioning the camera on the roundabout low down to the flowers removed the busy road in front of the building.

We often concentrate more on the building itself without taking into



consideration the sky that surrounds it. Clouds can be integral making a great composition. I'll often wait until the clouds drift into the scene to place them perfectly over the building. A polarising filter will help make them stand out against a deep, blue sky and increase the overall colour saturation (below).



Top: Descending Columns, Phoenix, Arizona, USA

Above: Roman Catholic Cathedral, Norwich, Norfolk, England

Left: Calais Town Hall, Calais, France

LIGHT IT UP

ARCHITECTURE at night takes on a very different look in contrast to buildings captured in daylight. Mixed lighting sources can transform buildings into colourful works of art. Distracting elements such as cranes, power lines and street signs melt away into the night, leaving the illuminated buildings to stand out. Here are a few tips to help you create some stunning night images:

● **Use a tripod** Shooting at night will require long exposures, so you will need to use a tripod and preferably a cable release. If you don't have cable release, use the self-timer. It's also a good idea to use the mirror lock-up function to reduce camera shake caused by the mirror as it flips up.

● **Control the ISO:** As you're using a tripod, keep the ISO at 100 to keep image noise to a minimum. If you must shoot handheld, set a higher ISO such as 1600 in order to achieve a fast enough shutter speed to keep the image sharp.

● **Shoot after sunset:** There is a short window of time about 20–30mins after the sun has set when the light levels are just right. The sky will be about 1 stop brighter than the illuminated buildings, giving a rich, deep blue appearance. Black skies are not that appealing and don't give any separation to the building.

● **Set the optimal aperture:**

The optimal aperture of your lens is usually around f/5.6–f/8, and will give maximum sharpness. If you have objects close to the camera, such as streetlights, use an f-stop of around f/16 for greater depth of field and to make the lights twinkle.

● **Include traffic trails:** Try including a road with moving traffic – the light streaks will add a dynamic element to your image. Depending on how much moving traffic there is, you may have to set your camera to bulb mode and expose for 1min or longer. Adjust the aperture accordingly to allow longer exposures (below).





KEEPING IT STRAIGHT

➔ One of the most fundamental techniques in architectural photography is maintaining straight verticals, and it's probably the most overlooked, too. Normally, when you stand in front of a building and point your camera up to take in the entire building, the result is converging angles, making it look like the building is falling over. Unless you actively want to accentuate this effect to express height, it's worth avoiding.

Luckily, there are several methods you can use to maintain perfectly straight verticals, ranging from the highly technical and expensive to easy and cheaper options. The standard camera equipment for the architectural photographer is a large-format view camera. This type of camera has two adjustable standards, one that holds the

lens and the other for the film holder and viewfinder, with a flexible bellows in between. It has various adjustments that provide immense control over the perspective and focus. I've used a large-format camera for most of my career as it provides excellent quality, complete control over the image, and instils discipline in my image-making process. However, it's the most expensive option, as you will need to use either a digital back costing in the range of £20,000, or film costing about £50 per sheet.

Next we have the DSLR version of a view camera, the tilt/shift lens. This allows you to tilt the lens element to capture the foreground to infinity in sharp focus without having to rely on using small apertures to increase depth of field. The shift function of this lens enables the photographer to keep the verticals straight by literally shifting the

Abbey of Sant'Antimo, Tuscany, Italy

lens up to take in the entire building. Here is a series of photos showing how this is accomplished. The first image (above left) shows how a building will look complete with converging verticals when pointing the camera up to take in the entire building. With a tilt/shift lens fitted, you first level the camera on your tripod. This will maintain the verticals, but will result in the top of the building venturing out of the frame (above centre). Finally, by rotating a knob on the side of the lens, this will shift the lens up to take in the entire building while keeping the verticals straight (above right). Tilt/shift lenses are relatively easy to use, but cost about £1,200.

The final method for straightening verticals is by far the cheapest and easiest, and involves using software. See the step by step below to see how. **AP**

CORRECTING VERTICALS USING SOFTWARE



1 In this first image of the Taj Mahal, I used a 24mm focal length, which makes the minarets appear to be falling over. Open the image in Photoshop and enlarge your window to give room to work on the image.



2 Press Cmd+A to select the image. Go to Edit>Transform>Perspective, then press Cmd+quote key to show a grid over the image. Pull the corner anchors out to straighten the verticals.



3 The last step will have shortened the height of the building a little, so select Edit>Transform>Distort and pull up the top centre anchor point to bring the height back to normal.



4 Press Enter to confirm the changes, then Cmd+D to deselect, before saving your final image.



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AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**

Velbon DF-41 Tripod Around £25

www.velbon.co.uk, or call 01628 674 411

WEIGHING just 1.15kg, this aluminium tripod from Velbon is a lightweight, entry-level option for photographers who would prioritise portability over durability. The DF-41 reaches 114cm high when fully extended and includes a three-way pan head with a quick-release plate. The plate locks in place via a clip, though I would have liked this to have been a little more secure – at one point during an adjustment, I noticed that the clip had worked itself slightly loose, potentially putting the camera

at risk. The lightweight build does mean the whole thing feels a little fragile, and the thin legs are also capable of bending slightly, meaning a small knock can be enough to alter the angle of shooting.

However much you may boast about your ability to get steady shots at low shutter speeds, there's really no excuse for an enthusiast photographer not to own and use a tripod. If the cost is what has been holding you back, then the DF-41 is worth considering. More discerning photographers, however, may want to splash out on a sturdier model. **Jon Stapley**



Amateur Photographer

An entry-level tripod – not the sturdiest, but competitively priced



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Sony LCS-BP3 Pro-style camera backpack £129

www.sony.co.uk, or call 0207 365 2413

YOU MAY not have been aware that Sony offers a range of DSLR accessories, but if you're in the market for a new kit bag then it is well worth having a look through its website. The LCS-BP3 is a large backpack with plenty of interior space (330x480x250mm), allowing comfortable storage of a DSLR and telephoto lens, plus room for other lenses or accessories. Sony recommends it as a good size to fit an Alpha 99 (naturally), though any other camera of similar dimensions will fit just as well. The main interior pocket features front, top and side access points, as well as Velcro dividers, and a padded pocket at the rear can store a 15.5in laptop. A strap on the side can also be used to secure a small tripod.

The wide, padded shoulder straps mean that even when fully loaded, the backpack is relatively comfortable to wear. The large amount of interior space on offer does put the bag a little on the bulky side, but if this isn't a concern then it is a solid investment.

Jon Stapley

Amateur Photographer

A generously sized backpack, with space for a laptop and a small tripod



FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Canon EOS 100D

We test the smallest and lightest DSLR with an 18-million-pixel, APS-C-sized sensor.

AP 25 May

Sony Alpha 58

Replacing the Alpha 57, the Sony Alpha 58 has a new 20.1-million-pixel, APS-C-sized sensor, 1.44-million-dot OLED EVF and tiltable LCD screen.

AP 25 May

Panasonic Lumix DMC-GF6

The latest version of the company's entry-level CSC, with a 16-million-pixel sensor, tilt screen, Wi-Fi and extra controls.

AP 1 June

Panasonic Lumix DMC-G6

This 16.05-million-pixel micro four thirds camera gets the AP test.

AP 15 June

Leica M

It costs more than £5,000 but is this 24-million-pixel digital rangefinder really worth its asking price?

AP 29 June

AskAP

Let the AP team answer your photographic queries

LENS TECHNOLOGY

Q I often see the comment that fixed-lens cameras have an advantage when it comes to avoiding the exposure of the sensor to dust, and that prime lenses often outperform zooms, but now Fujifilm provides an alternative focal length on a fixed-lens, fixed-focal-length camera through the use of attachable extra elements via its wide conversion lens for the X100.

Having minimal optical knowledge, is it possible to use this philosophy for a range of alternative element sets, yielding a useful variety of lenses based on a fixed common prime lens? **Ron Kennett**



A Kodak and Leica both felt that this idea had validity, as did Nikon and Zeiss-Ikon. In the 1950s, Kodak's Retina IIc/IIc (and, later, the Retina Reflex), as well as Zeiss-Ikon's Contaflex III, allowed the front lens-element unit of the 'standard' 50mm lens to be removed and replaced with other lens units, allowing you to effectively convert the camera for wideangle or telephoto shooting. In each case the shutter, focusing and rear elements (where applicable) remained fixed to the camera.

A similar modular approach has been used more recently by Nikon and Leica, specifically to create telephoto lenses. In the mid-1960s, Nikon launched a modular telephoto lens

set that consisted of a single focusing unit and 400mm, 600mm, 800mm and 1200mm lenses that could be attached to it. The more recent Leica APO-Telyt-R module system expanded on this by utilising three focus modules and two heads (lenses) to offer a total of six focal length and aperture permutations, ranging from a 280mm f/2.8 through to an 800mm f/5.6.

So, what you've suggested is not only possible, but has also been demonstrated by some of the world's leading optical designers. Indeed, as Leica's APO-Telyt-R module only ceased production in 2009, this is by no means 'old' technology, so who knows who might explore it next?

Chris Gatcum

CROPPING AN IMAGE

Q I know this has probably been asked before, but how do I crop an image and keep its original size? When I crop an image it reduces the size of the picture at the same time, so if it is resized does interpolation occur? If so, would I be better to use a bespoke program for this, such as Genuine Fractals or Photoshop CS6, which is my current editing software? I use a Canon EOS 5D Mark III, usually shooting JPEGs between large and medium file sizes **Dan Schiraldi**

A Whenever you crop a digital image you're isolating a smaller part of the picture and discarding the rest, so your photograph is only ever going to get smaller. Think of it as being like using a pair of scissors to reduce the size of an A4 or 12x8in print – if you trim a bit off each side you're going to end up with a physically smaller print in your hand. The key difference between the two is that it's very easy to increase the size of a cropped digital file. When you do this, your computer has to add pixels, which it does through

A free trial of Perfect Resize 7.5 is available from www.ononesoftware.com



ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: apanswers@ipcmedia.com, via twitter @ap_answers or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**

interpolation, as you suspected.

In terms of how best to resize your images, why not compare the two options? The makers of Perfect Resize (formerly known as Genuine Fractals) will obviously tell you their software is better, but unless you're doing huge (say, 500%+ enlargements) you may find Photoshop is perfectly capable of producing a good result. Try it and see – you've already got Photoshop, and a free trial of Perfect Resize 7.5 is available from www.ononesoftware.com.

However, before you do anything, set your camera to record the largest JPEG size with the minimum level of compression. In that way any resizing will be done to the highest quality file – at least in terms of a JPEG. Better still would be to shoot raw so you avoid any compression artefacts that might occur with a JPEG. Either way, there really is no real reason to shoot medium-sized images (especially if you're then talking about enlarging them), other than to fit more of them onto a memory card. And with the current price and size of memory cards, even that's a pretty weak argument. **Chris Gatcum**

SLIDES VS NEGS

Q I like to use old 35mm cameras, and usually shoot colour negative film. I have it processed only, then scan the results and discard the negatives. All things being equal, would I get a better image from slide film or would there be no difference? I have my negatives processed by a professional lab, as I am looking for the best images I can get. **Andrew Redding**

FROM THE AP FORUM

Flash and rechargeable batteries

AlanClifford asks I bought a Fuji SS-120N underwater strobe kit. The instructions say, 'Do not use rechargeable batteries'. I find this strange as I thought NiMH batteries were particularly good for flashguns as

AP GLOSSARY

COLOURED COUPLERS

Coloured couplers are essential in making sure that colour is recorded accurately with negative film. The reason they're needed is because the cyan, magenta and yellow dyes that are used in colour negative film to create colour should, theoretically, control only one colour (cyan should control red, magenta should control green and yellow should control blue).

However, the reality is slightly different, and the magenta and cyan dyes used are not this theoretical ideal (and nor is the yellow dye, although it is close enough).

As a result, the magenta dye typically transmits more blue than it should and the cyan dye transmits more yellow. To counter this, two coloured couplers (or 'masks') are added to the film: a yellow mask is added to the magenta layer to counter the blue being transmitted, and a magenta mask is added to the cyan layer to counter the level of yellow. Combined, these two masks – yellow and magenta – not only ensure that colours are recorded accurately by the film, but also give colour negative film its distinct orange colouration.

A Did you say you 'discard the negatives'? Please tell me you aren't throwing them away. If your hard drive crashes you could lose all your shots, without a means of recovering them. At least if you've got the negatives you can rescan them. Besides, they don't take up that much space, surely.

That aside, there are pros and cons to using and scanning negative and slide film, but it's worth noting that transparency film was the film of choice for magazines, advertising and any other area that involved using photography in a commercial sense. AP's product shots were always shot on slide film and scanned before digital cameras were good enough for reproduction.

Part of the reason for this is that scanning slides is far easier when it comes to controlling colour, because it's a positive image on a clear base – what you see is what you get. Conversely, with negative film the scanner has to remove the orange base of the film and reverse the image. Most scanners can do a very good job of this, but it can lead to colour casts creeping in,

and adds an additional stage to the process where things can go wrong and image quality can be affected.

However, slide film has a higher dynamic range, and this can exceed the capabilities of the scanner, especially if we're talking a consumer scanner rather than a drum scanner. With high-contrast images this may mean highlight or shadow detail is lost during the scanning process, in a similar way that it can be 'clipped' by the sensor in a digital camera. The same isn't true of negative film, because the orange base (formed by the 'coloured-coupler' layers) automatically reduces the contrast of the negative, so there's no 'white' as such.

That said, if you're looking for the best image quality, I'd still suggest you go with slide film – it was the mainstay of the professional photography industry 15 years ago and the preferred format for any type of reproduction work. It may have been replaced by digital capture, but in terms of film types it is still the better option for scanning, providing your initial exposures are good. **Chris Gatcum**

they cope very well with the high current demand and recover quickly. Does anyone know why I can't use them?

DaveM399 replies Maybe it's to do with voltage. Regular alkaline batteries give 1.5V, whereas rechargeables only deliver 1.2V. For a bit of kit using, say, four cells, it's the difference between 6V and 4.8V, which may mean the item does not work correctly or does not work at all.

Bob Maddison replies Agreed. In fact, some devices allow you to specify which type of battery you are using. Another reason is that many rechargeable batteries are capable of delivering a higher current than some older flash

units can accept. Most modern units have a current limiting circuit to prevent overheating. Note that disposable Lithium batteries can deliver an even higher current and fry an older flash unit.

IvorETower replies It's usually to do with testing and certification for placing the product on sale, or so I have been told. Apparently, to reduce the cost of having the item independently certified for sale (CE marking) some companies only subject their products to testing against the relevant legislation/directives using non-rechargeable batteries, hence they recommend that rechargeable batteries are not used by the public.

In next week's AP

On sale Tuesday 21 May



ON TEST

CANON EOS 100D

We subject the smallest and lightest, 18-million-pixel, DSLR to the full AP test

LANDSCAPES



A BOUNTIFUL HARVEST

We look back at seven years of Landscape Photographer of the Year

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Fujifilm X20

Fujifilm claims that this successor to the X10 carries 50 improvements. **Matt Golowczynski** investigates whether they add up to a significantly better camera

MANUFACTURERS have long offered digital cameras inspired by analogue models, although the past few years have seen something of a retro-renaissance take place. Classic styling has evolved into a characteristic of the enthusiast compact design, and today's models vary between those with little more than classic accents such as aperture rings, and others that at first glance could easily be mistaken for film cameras.

Fujifilm's X-series of compacts and compact system cameras fall firmly into the second camp. While it is safe to assume that it's the authentic analogue stylings of the company's cameras that has made them so aspirational, this has been matched by a number of interesting developments on their

insides, not least the unconventional sensor technologies Fujifilm has long incorporated into its cameras.

The company's latest X20 compact doesn't appear to be all that far removed from the X10 it replaces, although Fujifilm is said to have made 50 changes to justify its release. Naturally, some of these are minor revisions that iron out some of the X10's kinks and idiosyncrasies, but others are considerably more substantial.

FEATURES

Although the sensor inside the X20 shares its 2/3in dimensions with the sensor in the X10, Fujifilm has instead used the X-Trans CMOS technology in place of the EXR sensor used previously. Adopted from the

AT A GLANCE

- 12-million-pixel, 2/3in X-Trans CMOS II sensor
- 28-112mm f/2-2.8 lens
- 2.8in LCD screen
- Optical viewfinder with Digital Trans Panel
- Full HD video recording
- ISO 100-3200 (expandable to ISO 12,800)
- Street price around £470

X-Pro1 and X-E1 compact system cameras, the X-Trans CMOS II sensor has a unique colour filter array that schews a repetitive red-green-blue pattern for a more random arrangement akin to the structure of silver halide grains in film emulsions. By doing so, Fujifilm claims to have made the standard anti-aliasing filter redundant, which has the dual benefit of boosting effective resolution while reducing moiré.

The size of the X20's sensor places it between the 1/1.7in sensors found in rival enthusiast cameras such as the Canon PowerShot G15, and the 1in sensors used in Sony's Cyber-shot DSC-RX100, although in terms of its surface area it's far closer to the former type. In line with the CMOS sensors found in many other recent compacts, the X20's sensor has a backlit construction, whereby the wires and transistors which usually sit on the top of the sensor are moved behind the silicon substrate. The main benefit of this is that these no longer physically obstruct the photodiodes and the sensor's ability to gather light is improved, which in turn helps to control image noise.

The sensor is also one of a growing number to include phase-detection pixels in its array. These allow the camera to focus in a manner similar to a DSLR, although the more standard contrast-detection system is also



on board. Together, these form the heart of the Intelligent Hybrid AF system, which is said to switch between the two as and when required. This system has allowed Fujifilm to claim focusing speeds as short as 0.06sec, which, if true, would certainly be impressive.

Such speeds are only possible through the inclusion of a second-generation EXR Processing engine, one which also includes a new Lens Modulation Optimiser, whose purpose is to reduce any degradation from optical effects such as diffraction. Other

benefits promised by the combination of the sensor and new processor include 30% less noise than the X10 and an imperceptibly short shutter lag of just 0.01secs.

As with previous Fujifilm models, the X20 draws on the company's heritage in providing film simulation modes. These are designed to mimic some of the company's more popular emulsions, namely Astia, Velvia and Provia, with monochrome, sepia and other options available for all eventualities. Fujifilm has also broadened the X10's selection of advanced filters, with the

now-standard likes of toy camera, miniature and partial colour modes joined by new low-key and soft-focus options.

It is curious that a built-in ND filter has not been included in the X20 considering that it features in Fuji's X100S and many other cameras at this price and below. There is also no bulb mode. Some may also be surprised to learn that the rear display only offers 460,000-dot resolution rather than the more standard 920,000 dots we're used to seeing at this level.

The top-plate conceals a small pop-up flash that is manually released via a catch, although a hotshoe is also provided for external flashguns. This hotshoe can also be used to mount the MIC-ST1 stereo microphone, which plugs into a port on the camera's side.

8/10

Below: The Film Simulation Bracket option quickly processes a single image upon capture into three film simulation styles of the user's choosing: here, the Provia, Velvia and Monochrome options were selected. It's also possible to do this via in-camera raw processing, although it's a shame this lacks the option to preview the image prior to processing

BUILD AND HANDLING

The X20 is constructed to a standard befitting its enthusiast billing. Despite being lighter than similar compacts, the camera's die-cast magnesium-alloy body feels sturdy, with the thick top-plate lending it a further air of solidity. This is complemented by the chunky, knurled aluminum dials on the top-plate, as well as an all-metal lens ring. Most of the body is clothed in a synthetic leather to improve its handling, while the rubber pad that serves as a thumbrest allows the thumb to sit both securely and comfortably. The camera's grip serves its purpose well, although some may have preferred this to have also been rubbered and perhaps more distinct.

The camera is powered up and down by turning the lens past the 28mm focal-length marker. This system results in a prompt

FEATURES IN USE ADVANCED OPTICAL VIEWFINDER

VIEWFINDERS are often sought after on enthusiast compacts, and this has clearly been recognised by Fujifilm, which leads with this feature on its website before describing other core aspects, such as its sensor and lens. But while the X20's viewfinder shares its basic specifications with that in the X10 – namely an 85% coverage, dioptre adjustment from -3.5 to +1.5m and zooming in tandem with the lens – it's the incorporation of a new Digital Trans Panel that makes the X20's viewfinder significantly more useful than before.

The panel, which is said to be less than 1mm thick, displays a considerable amount of shooting information, much in the same way as an EVF. Basic shooting information such as aperture, shutter speed, exposure mode and ISO lines the bottom of the viewfinder, together with an icon to show whether any exposure compensation has been applied and a further mark to indicate whether focus has been achieved.

The right-hand side of the viewfinder

rounds up three warning icons. These indicate when the exposure is liable to camera shake, when there is an issue with focus (such as too close a focusing distance) or when the combination of the focal length chosen and the distance between the camera and subject is likely to cause parallax error. Flash and self-timer icons are also positioned in the top-left-hand corner.

In between these are markings to show where the camera has found focus. All of this information is presented in black by default, although when light levels fall it helpfully becomes illuminated in bright green. And, when there is a problem with focus, exposure or something else, it all changes to red, making it immediately clear that an issue requires the user's intervention.

Regarding its optical configuration, the viewfinder includes a Dach glass prism towards the rear of the camera, with a further prism next to it facing the front, and the Digital Trans Panel sandwiched in between. Fujifilm claims two aspherical elements have also been used to help maintain optical quality.





start-up, and means the camera can be put away without having to wait for the zoom to retract, as on many other models. A further benefit of the lens being driven mechanically as opposed to electronically is that specific focal lengths can be reached with very little delay, which is particularly useful if needing to zoom quickly from one end of the lens to the other. The lens also has enough resistance at its 28mm end to prevent any overshooting, so there's little chance of accidentally powering the camera down when zooming.

The exposure compensation dial is also as resistant as expected, although its precarious positioning on the corner of the top-plate means that it's often knocked out of place as the camera is taken out of and put into a bag or pocket. The exposure compensation icon that indicates an adjustment has been made only changes colour as the adjustment is actually being made, before changing back again. Any unwanted changes are therefore only usually noticed on the off chance after a number of images have been captured this way. There appears to be no logical reason why this icon cannot remain highlighted whenever any amount of exposure compensation is applied.

8/10

METERING

The camera's metering system uses a 256-zone pattern to determine correct exposure, and on the default multi option it renders most scenes accurately. Some scenes do sway it unexpectedly into over or underexposure, suggesting it to be slightly more sensitive than the norm, but where this happens the result is usually no more than around 0.5-1EV away from that expected.

More obvious candidates for underexposure, such as scenes containing significant amounts of sky and clouds, and those where most of the frame is filled with a bright building, show it to expose for the scene as a whole rather than the subject. Having the exposure compensation dial close to hand, however, means that any adjustments can be quickly applied.

8/10

AUTOFOCUS

Fujifilm makes some lofty claims about the camera's AF system, and in use there's little that frustrates. While it doesn't exhibit the immediacy of some other focusing systems, when set to its single-point area option there's just a very brief shift of the lens at its wideangle end before focus is confirmed,

Exposure from camera

Exposure raw processed



Above: Faced with such a scene, the camera tends to expose to keep an overall balance rather than for the main subject, which can lead to underexposure. This has been remedied by applying +1EV exposure compensation through the camera's raw processing option

Above left: The camera's processing engine has done well to boost sharpness and remove any traces of chromatic aberration from raw images

'Against low-contrast subjects devoid of detail, the X20 performs superbly, even without help from the AF lamp'

and only a slightly slower performance at the telephoto end. When the multi option is selected, the system usually locates an appropriate subject in the scene, only occasionally straying to a slightly more obscure area.

The camera's ability to focus in poorer lighting conditions with only a slight delay in more typical conditions is impressive in itself, but its performance against low-contrast subjects devoid of detail is simply superb, even without any assistance from its AF illuminator lamp. Such subjects would tax any camera's AF system, yet the X20's system succeeds in almost every situation.

With a flick of the focus dial on the front plate, it's also possible to manually focus the lens by using the menu pad dial on the rear of the camera. As is the case on many similar cameras, any manual focus adjustment immediately magnifies the central portion of the display to facilitate focus, although this can be disabled if not required.

A feature that can either be used in conjunction with this, or as an alternative, is the focus peaking mode, which displays the point of highest contrast by outlining the relevant area with a highlight. Combining the two makes



light work of manual focusing, although it would be handy to have the further option of adjusting this highlight's colour for better visibility, particularly for those with poorer eyesight.

9/10

DYNAMIC RANGE

Processing raw images using the Silkypix Raw File Converter EX supplied with the camera shows a high level of detail to be regained from highlight areas. In landscape scenes, with thin tree branches lost to the brighter sky around them, it was possible to regain much of their structure, if not quite their finer details. Predictably, attempts to regain details from shadow areas give rise to more noise in these areas, although certainly no more than would be expected from such a camera (and naturally, such a process would be followed by noise reduction if felt necessary).

The dynamic range function does appear to have an effect on the highlights and shadows of an image, with the uppermost '400%' setting doing particularly well to regain details in highlight areas, although overall the function makes more modest a change than expected. Still, for scenes with a wide dynamic range, where highlights are likely to blow out, it's useful to keep this on (or on the auto setting) as it doesn't appear to be detrimental to the image otherwise.

Highlight tone and shadow tone options are also included, with each offering hard or soft levels of adjustment. Some scenes simply don't require any such adjustment, and so here their effects are less likely to be noticed, but when used appropriately these can make a significant difference to the overall tonality of an image.

8/10

NOISE, RESOLUTION AND SENSITIVITY

Resolution charts from the X20 show impressive results. In contrast to models that show a more defined point beyond which the camera is unable to resolve any more detail, the X20 continues to resolve details in much finer areas, albeit with less consistency. The camera comfortably resolves detail up to around 24lpmm – as we'd expect from such a camera – although even at around 30lpmm the chart is still being resolved. This is around the same level of detail as the Nikon D5200 DSLR can resolve, and this has 24.1-million-pixel sensor, although here there is more consistency.

The camera's noise reduction system proves why shooting raw images and taking processing into your own hands is often advisable. On the lowest of three settings, images are left free from chroma noise but an unappealing texture tends to be left behind, possibly one that has been exacerbated by sharpening.

Facts & figures

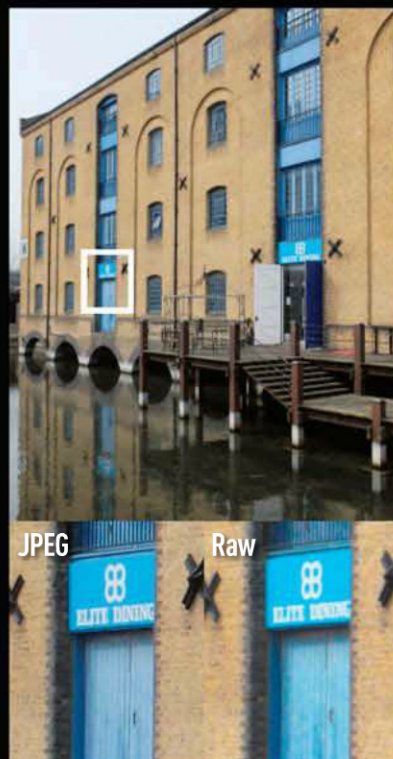
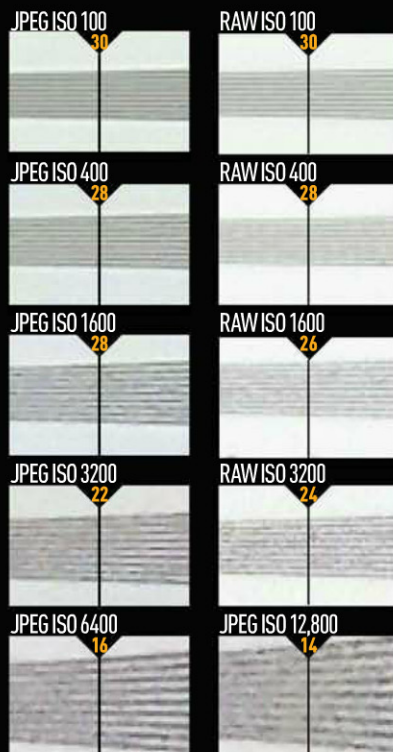


| | |
|-------------------|---|
| RRP | £499 |
| Sensor | 12-million-effective-pixel X-Trans CMOS II |
| Output size | 4000 x 3000 pixels |
| Lens | 28-112mm f/2-2.8 (35mm equivalent) |
| File format | JPEG, RAF (raw), JPEG+raw, MOV |
| Compression | 2-stage JPEG |
| Colour space | Adobe RGB, sRGB |
| Shutter type | Mechanical leaf shutter |
| Shutter speeds | 30-1/4000sec (at small apertures, minimum 1/1000sec at full aperture) |
| ISO | 100-3200 (expandable to 12,800 in JPEG only) |
| Exposure modes | Auto, program, aperture priority, shutter priority, manual, scene |
| Metering system | 256-zone TTL, multi, spot, average |
| Exposure comp | ±2EV in 1/3EV step |
| White balance | Auto, 7 presets, custom, manual, WB shift |
| Drive mode | Approx 12fps (max 11 frames); approx 9fps (max 14 frames); approx 6fps (max 20 frames); approx 3fps (max 39 frames) |
| LCD | 2.8in, 460,000-dot LCD |
| Viewfinder type | Optical viewfinder with Digital Trans Panel and eye sensor |
| Field of view | 85% (OVF) |
| Dioptr adjustment | -3 to +1 dioptre |
| Focusing modes | Single, continuous, manual |
| AF points | 49 points |
| DoF preview | No |
| Built-in flash | Yes |
| Video | 1080p HD, 60/30fps |
| External mic | Yes |
| Memory card | SD, SDHC, SDXC |
| Power | Rechargeable NP-50 Li-ion |
| Connectivity | USB 2.0, HDMI, microphone input with optional MIC-ST1 adapter |
| Weight | 353g / 12.4 oz (including battery and memory card) |
| Dimensions | 117 x 69.6 x 56.8mm |

FUJIFILM, Unit 10A, St Martin's Business Centre, St Martin's Way, Bedford, MK42 0LF. Tel: 01234 572 000.
www.fujifilm.co.uk

RESOLUTION & NOISE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured with the lens set to around 50mm (equivalent) and f/5.6. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



The 'low' noise reduction has removed the faint cast of chroma noise in this image, but has also removed fine details

FOCAL POINTS

Viewfinder

The X20's optical viewfinder provides 85% coverage and has a sensor at its rear that can be used to activate the Digital Trans Panel inside it.

Burst mode

The X20 is capable of capturing full-resolution JPEG images at 12fps, for up to 11 images. Further options allow a longer burst depth at a slower pace.

Exposure compensation dial

This is positioned directly above where the thumb naturally rests, and provides compensation over a -2 to +2EV range.



Camera shown actual size

Film simulation bracketing

The camera allows images to be bracketed with film simulation modes of the user's choosing, such as Provia (standard), Velvia (vivid) and Astia (soft).

Image stabilisation

The camera's lens is stabilised by an element-shifting system, which promises an improvement of up to 4 stops.

Q button

This button replaces the X10's 'raw' button, its purpose being to bring up commonly used settings such as ISO, noise reduction and image size.

Custom shooting mode



Shooting screen



Manual mode



'The LCD display remains relatively visible in bright sunlight, and only really becomes difficult to see when the camera is tilted'

With care and attention it is easy to improve on this through manual processing.

28/30

WHITE BALANCE AND COLOUR

Straight out of the camera, images appear relatively lifelike in terms of colour, but curiously they are often more pleasing in raw files than in JPEGs captured using the standard Provia film simulation mode. Because of this, some scenes will benefit from using a different film simulation mode if images are to be printed immediately. Some users may find it useful to assign the film simulation option to the Fn button on the top-plate, where it can be conveniently accessed prior to an image being captured. Portraits captured on the default Provia option show faithful skin tones, while the Velvia film simulation mode brings a welcome boost to the colour of landscapes while keeping the overall scene realistic.

In natural light there appears to be no issue with colour casts from the auto white balance system, and even when challenged with scenes containing sodium street lamps or fluorescent sources, the camera appears adept at reproducing the scene with well-balanced accuracy.

8/10

VIEWFINDER, LCD AND VIDEO

The Digital Trans Panel inside the viewfinder is either permanently displayed if the optical viewfinder setting is selected in the menu, or it can be activated when the user's face approaches the proximity sensor at the viewfinder's side.

The information displayed by this doesn't sit on any kind of panel (as on a DSLR) – or even on a digital backing – so its visibility is heavily influenced by the scene behind it. Particularly busy scenes can easily obscure this information, making it necessary to move the camera slightly until the scene details provide a more suitable background. Furthermore, at the wider end of the lens, this information lies partly over the scene and partly over the small section of the lens barrel that is visible at the bottom, which again impedes visibility (this only fully disappears from around 42mm).

The viewfinder's 85% coverage and lack of parallax markings mean that it can only really be relied upon as an approximate guide for composition. The parallax caution



In its super macro mode, the camera can focus up to 1cm away from the subject at its 28mm setting

icon is helpful when using the viewfinder at close distances, although when using the camera on either of its two macro AF settings it's not possible to bring this up at all, making it far more logical to use the LCD instead. Still, the viewfinder is bright and clear, with only slight distortion at its wideangle setting and little elsewhere in the focal range. In conditions where the LCD is impractical, the viewfinder is useful to have to hand – in fact, despite some issues, it's perhaps the best optical viewfinder we've seen on such a camera.

The rear display's 2.8in dimensions are understandable when you consider the inclusion of the viewfinder, although some may be surprised to find an LCD with 460,000 dots rather than the more usual 920,000 dots and above found on practically all of the X20's peers. While a comparison with a similarly priced camera with a 920,000-dot LCD shows the X20's display to lack some bite, it's not as far behind as the difference in resolution may suggest.

The display remains relatively visible in bright sunlight, and only really becomes difficult to see when the camera is tilted in any direction. It also maintains its stability well throughout the zoom range, which enables more precise composition with the focusing system automatically (and quickly) refocusing the scene as the lens is zoomed.

The camera is capable of full HD video recording at a maximum frame rate of 60fps, with the Intelligent Hybrid AF system working during recording. Moving subjects are recorded smoothly and the camera's tendency to refocus upon zooming means that subjects are rarely out of focus for long. Sadly, the manual means of adjusting the zoom means that this action can only be recorded smoothly when using a tripod or similar support, and the general lack of fine detail throughout footage is also disappointing. Audio quality, however, is perfectly reasonable.

8/10

Competition



Canon PowerShot G15
TESTED AP 10 NOVEMBER 2012



Sony Cyber-shot DSC-RX100
TESTED AP 14 JULY 2012

WITH every major manufacturer carrying a raw-shooting enthusiast compact in their lines, the X20 is not short of competition. Canon's PowerShot G15 is one of two such models to also offer an optical viewfinder – the other being Canon's PowerShot G1 X – and on paper it compares favourably. It matches the X20 for effective pixels (on a marginally smaller 1/1.7in sensor), although its 28–140mm f/1.8–2.8 lens boasts both a broader focal range and a brighter maximum aperture. Its 3in LCD is also larger, and eclipses the X20's screen resolution with its 922,000 dots.

The Sony Cyber-shot DSC-RX100 offers 20.2 million pixels on a larger 1in sensor and a 28–100mm f/1.8–4.9 optic. While its maximum telephoto aperture and the lack of a viewfinder may disappoint, its highly detailed LCD screen and diminutive proportions make it a fitting alternative.

Verdict

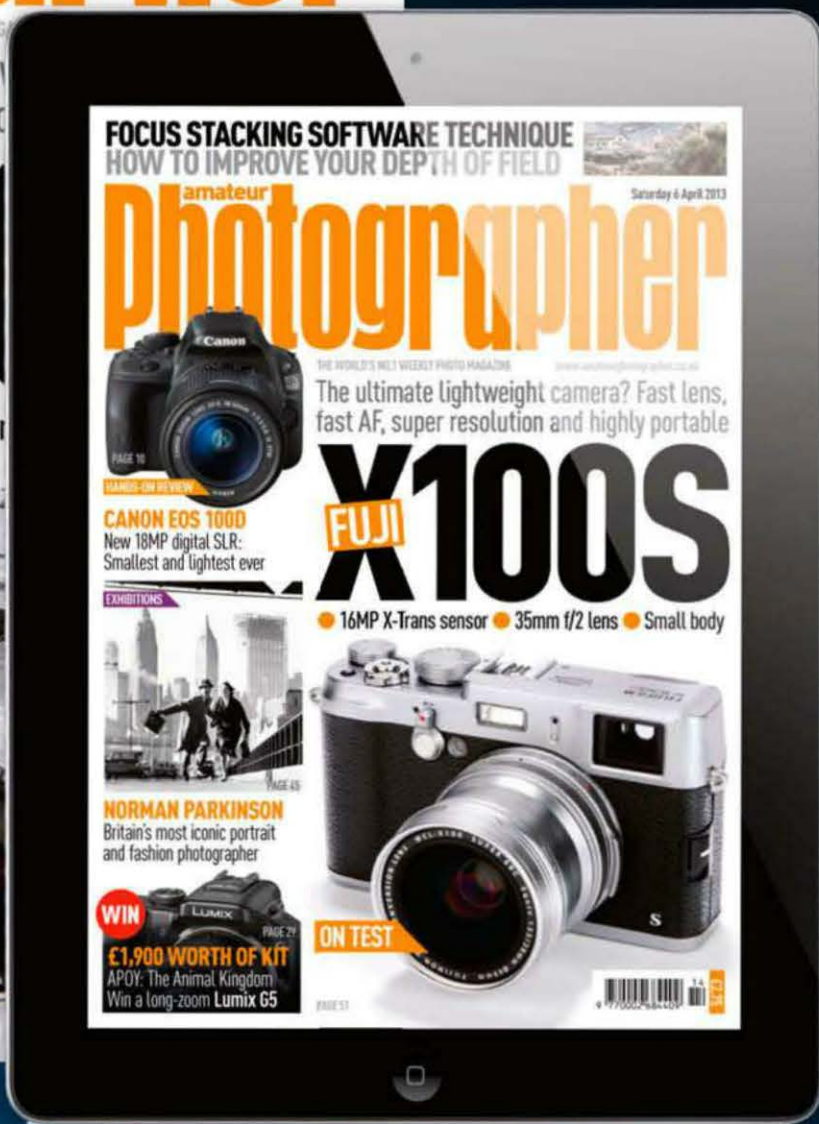
THE X20 stands out from other enthusiast compacts for many positive reasons, not least of which is a design marred only by the placement of its exposure compensation dial. Although it may be difficult to distinguish any extra detail in real-world images from those of other enthusiast compacts, lab testing confirms the sensor's ability to record detail beyond what would ordinarily be expected for a 12-million-pixel compact. Furthermore, the inclusion of a viewfinder immediately heightens its appeal, with the addition of the Digital Trans Panel making it considerably more useful in low-light. Despite its shortcomings, it's still the best optical viewfinder to be found on such a camera.

Naturally, the X20 is not perfect. Its noise-reduction system illustrates why shooting and manually processing raw images is often the best approach in terms of image quality, and it's a shame that the LCD screen's resolution hasn't improved since the X10. Lacklustre video footage also disappoints, although these aren't significant issues when the camera's plus points are considered.

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
|---|-------|---|---|---|---|---|---|---|---|----|
| Amateur Photographer Tested as Advanced compact camera Rated Very good | | | | | | | | | | |
| 85% | | | | | | | | | | |
| FEATURES | 8/10 | | | | | | | | | |
| BUILD/HANDLING | 8/10 | | | | | | | | | |
| NOISE/RESOLUTION | 28/30 | | | | | | | | | |
| DYNAMIC RANGE | 8/10 | | | | | | | | | |
| AWB/COLOUR | 8/10 | | | | | | | | | |
| METERING | 8/10 | | | | | | | | | |
| AUTOFOCUS | 9/10 | | | | | | | | | |
| LCD/VIEWFINDER | 8/10 | | | | | | | | | |

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Sony NEX-3N

Sony has redefined its most junior NEX proposition with the **NEX-3N**, the smallest CSC to offer an APS-C sensor. **Matt Golowczynski** puts it to the test

SONY may not have been quite as prolific as Panasonic or Olympus with its compact system camera offerings, but the company has still managed to develop a system that appeals to novices as much as it does enthusiasts. While the SLT models at the higher end of the range have high-resolution sensors, excellent electronic viewfinders and DSLR-like operation to recommend them, at the other extreme Sony has focused on squeezing a raft of clever functionality into the simple, compact bodies largely devoid of physical controls that make up its NEX range.

The model that until now sat at the bottom of this range, the NEX-F3, was something of a departure, with its bulky body making it decidedly less compact than some may have liked. Yet now, Sony appears to have reverted to its original intentions for the NEX range, delivering a replacement with portability very much in mind. Indeed, the firm claims it to be the smallest APS-C-format CSC to date.

Perhaps more significantly, the new NEX-3N is also the first from Sony to include a dedicated control for operating the Power Zoom function incorporated into two of

its current lenses, one of which is the E PZ 16-50mm f/3.5-5.6 OSS supplied with the camera as its standard kit option.

FEATURES

The Power Zoom control is positioned around the camera's shutter release button, exactly as it would be on a compact camera. The result is a compact-like shooting experience, where the camera can be held and have its zoom operated with just one hand. The only other lens currently available that would work with this function is the video-orientated E PZ 18-200mm f/3.5-5.6, although at 649g one-handed use would be considerably more difficult.

In addition to its compact proportions and Power Zoom control, the camera's other major draw is its tiltable LCD screen: this can be pulled around a 180° angle to face the front, to facilitate self-portraits and group shots. The 3in display has a resolution of 460,800 dots, which is the lowest display resolution yet for an NEX-series model. The camera isn't alone in offering this, though, with the similarly priced Panasonic Lumix DMC-GX1 and Olympus Pen E-PM2 also making do with the same resolution.

AT A GLANCE

- 16.1-million-pixel APS-C CMOS sensor
- E PZ 16-50mm f/3.5-5.6 OSS kit lens
- 3in tiltable LCD screen
- Full HD video recording
- ISO 200-16,000
- Street price around £400

The camera's sensor offers the same 16.1-million-pixel resolution as the more senior NEX-5R model, although here there are no phase-detection pixels incorporated into the sensor to provide a hybrid phase/contrast-detection system. Focus in the NEX-3N is therefore achieved solely through the more standard contrast-detection method, with 25 points on the default multi-area option. Images can be captured in both raw and JPEG formats, with Sony's proprietary ARW format used as the raw file type, while videos can be recorded to 50i/25p in full HD (1920x1080-pixel) quality.

Perhaps the greatest disappointment is the lack of the accessory port that graced previous models. This means the NEX-3N cannot mount any additional flashguns, nor can it accept a viewfinder of any sort. Also, and somewhat bizarrely, while a small indicator lamp is found next to the memory card door (to prevent the card being removed while data is being written) this cannot be seen from the back of the camera. There is, therefore, no convenient way of checking whether the camera is still processing images while shooting, which can be problematic when capturing images in quick succession.

Elsewhere, however, there are a number of redeeming features. The memory card slot is now at the side of the camera rather than the bottom, which means it can be removed and replaced while the camera is mounted on a tripod. The battery is also charged through the camera's USB port rather than through a separate charger, so it can simply be plugged into a computer's USB port as required. Furthermore, given the camera's entry-level billing, it's welcome to



'Around 1in long, the 16-50mm Power Zoom kit lens makes a perfect partner to the NEX-3N'

find an exhaustive list of shooting tips directly accessible from the main shooting screen, which cover everything from basic holding to taking panoramas, and even capturing movies with consistent colour balance. None of the tips go into too much detail, but as an inspirational guide for those getting started it can't be faulted.

7/10

BUILD AND HANDLING

The NEX-3N's dimensions aren't too dissimilar to those of the previous NEX-C3, although the grip is now defined and separate from the body, rather than flowing more organically into a bulge as before. While this does make the camera somewhat easier to handle, its right strap lug is positioned exactly where the forefinger would naturally lie when holding the camera in a conventional manner. This issue is often encountered on small cameras such as this, where positioning a strap lug anywhere else is usually even more impractical.

There are few surprises in terms of overall build quality, though. Although the camera is a largely plastic affair, it feels as robust as would be expected in this price category. Indeed, in some areas it exceeds expectations – the 16-50mm Power Zoom kit lens, for example, is ended with a metal mount for durability, something that is missing from kit lenses of many other compact system cameras.

Being only around 1in long, the lens makes a perfect partner to the NEX-3N, and as the camera's grip only protrudes from the body by a few millimetres, the lens ring can be operated with comfort, unlike when it is paired with one of the other NEX-series bodies with more substantial grips. As the ring moves the lens electronically rather than mechanically, it can take a steady hand and a degree of patience when using it to zoom to a particular focal length (this is the same when using either the Power Zoom control on the side of the lens barrel or the Power Zoom control on the camera body itself for zooming).

The flash button isn't quite as recessed as on other models, which allows the flash to be released from the top-plate with only a little pressure. It's a shame, however, that the playback button has returned to the position it occupied on the NEX-C3, on the top-plate next to the shutter release button – for the sake of convenience, such a control really belongs next to the display with which it's used.

8/10

Facts & figures

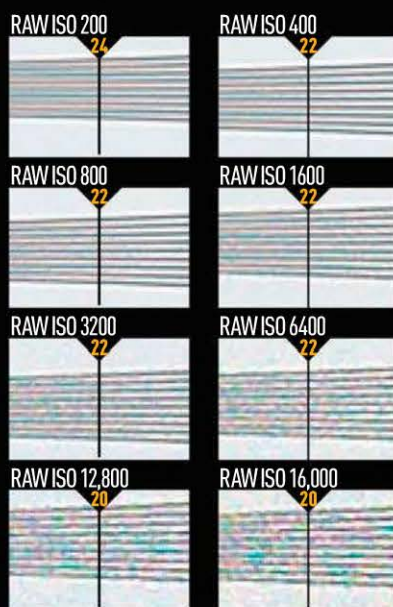
| | |
|-----------------------|--|
| RRP | £399 with 16-50mm lens |
| Sensor | 16.1-million-effective-pixel CMOS sensor |
| Output size | 4912 x 3264 pixels |
| Focal length mag | Approx 1.5x |
| File format | JPEG, ARW (raw), AVCHD 2.0, MP4 |
| Compression | 2-stage JPEG |
| Colour space | sRGB/AdobeRGB |
| Shutter type | Electronically-controlled shutter |
| Shutter speeds | 30-1/4000sec plus bulb |
| Max flash sync | 1/160sec |
| ISO | ISO 200-16,000 |
| Exposure modes | iAuto, auto, program, aperture priority, shutter priority, manual, 9 scene, sweep panorama |
| Metering system | 1,200-zone evaluative: multi-segment, centreweighted, spot |
| Exposure comp | ±3EV in 1/3EV steps |
| White balance | Auto, 6 presets, manual adjustment, custom setting |
| White balance bracket | No |
| Drive mode | Approx 2.5fps for 9 JPEG / 5 raw / 4 raw+JPEG frames |
| LCD | 3in LCD with 460,800 dots |
| Viewfinder type | N/A |
| Dioptr adjustment | N/A |
| Focusing modes | Multi-area, centreweighted, flexible spot |
| AF points | 25 points |
| DoF preview | No |
| Built-in flash | Yes, GN 6m @ ISO 100 |
| Video | Full HD (1080p) |
| External mic | No |
| Memory card | SD, SDHC, SDXC, Memory Stick Pro Duo |
| Power | Rechargeable Li-ion NP-FW50 battery |
| Connectivity | USB 2.0 Hi-Speed, HMDI |
| Dimensions | 109.9 x 62 x 34.6mm |
| Weight | Approx 269g (including battery and memory card) |

SONY, The Heights, Brooklands, Weybridge, Surrey, KT13 0XW. Tel: 01932 816 000. Website: www.sony.co.uk



RESOLUTION AND NOISE CONTROL

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the Sony E PZ 16-50mm f/3.5-5.6 OSS lens. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution at the specified sensitivity setting.



METERING

Most of the time the NEX-3N can be relied upon to deliver accurately exposed images. The types of conditions in which many other cameras would normally be fooled into underexposure – such as when the scene is dominated by brighter skies – give the camera little difficulty, typically underexposing only by a touch. Studying the histograms of problematic scenes shows that the camera attempts to lose as little detail in highlights as possible – for this reason it's useful to keep the dynamic range optimiser on to help fill in any shadowy areas.

9/10

AUTOFOCUS

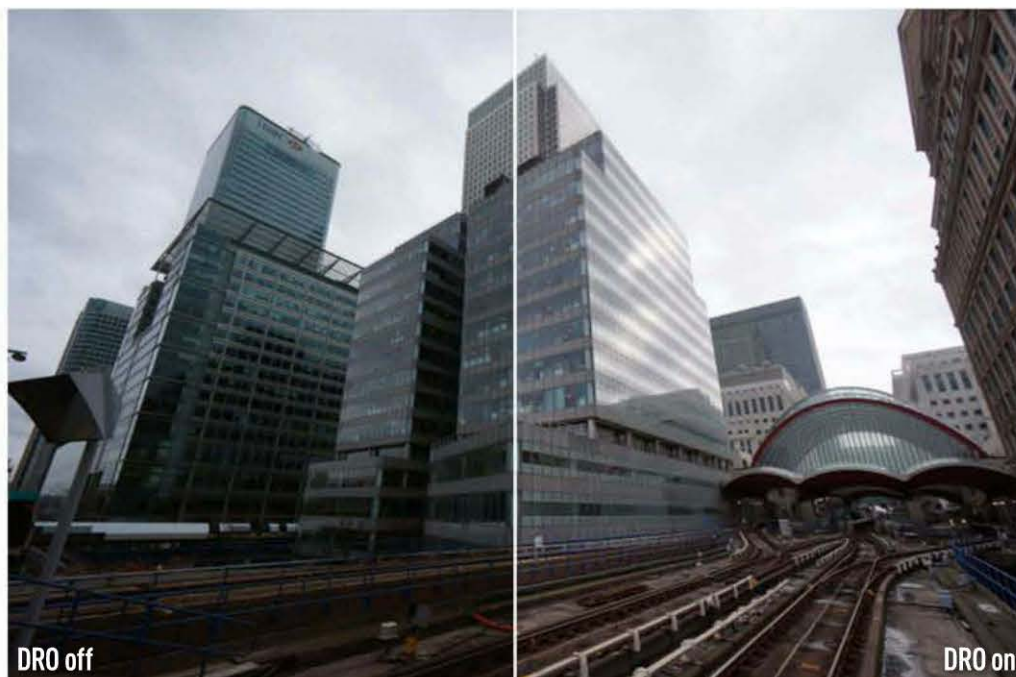
The NEX-3N's autofocus is fast enough for most conditions, although there is a slight shift as the lens moves back and forth to

determine correct focus, which means it's not quite as instantaneous as some other compact system cameras. Focus in low light is aided by an AF assist lamp, which is bright enough to take care of most tricky situations, and although the object tracking function doesn't actually continually focus on the subject – instead, tracking its movement before focus is initiated by the user – the camera does well to stay with the subject as it moves around the scene.

7/10

DYNAMIC RANGE

Dynamic range is about what we would expect from a camera with a 16.1-million-pixel, APS-C-sized sensor. Images captured during this test only showed highlights losing their details in more challenging conditions (such as a dimly lit interiors containing



brighter external details through windows). In more typical conditions the NEX-3N does well to balance details across the tonal range, but keeping the dynamic range optimisation function on its auto setting is advised, as it tends to make an appropriate adjustment.

The Image Data Converter software that comes with the camera contains basic tools for recovering detail in both shadows and highlights and, unless used inappropriately, it manages to do so without introducing any noise or other artefacts.

8/10

NOISE, RESOLUTION AND SENSITIVITY

The NEX-3N resolves around 24 lines per mm at its base sensitivity of ISO 200 – this is on a par with similarly priced enthusiast compact cameras, although the benefits of the larger sensor are realised at higher sensitivities where the camera only drops to around 20lpmm. Obviously, noise is far more prevalent here, but in terms of detail retention the camera is impressively consistent.

Some coloured patterning can be observed in shadow areas even as low as ISO 200, although this is true of many similar cameras. The in-camera noise reduction option doesn't affect too many finer details when used at the lower end of the ISO range, but once the four-figure ISO values are reached, processing raw images manually yields better results.

Distortion at the 16mm end of the 16–50mm kit lens is severe, to the extent that raw images containing linear details appear as though they were captured using a fisheye lens. Fortunately, the camera's distortion correction option corrected this sufficiently in JPEGs. Some pincushion distortion can also be witnessed at the lens's other extreme, although it's nowhere near as problematic.

26/30

WHITE BALANCE AND COLOUR

In natural light the NEX-3N manages to capture images with consistently accurate white balance, in turn producing lifelike colours. For this reason, images captured in sunnier conditions can benefit from the vivid creative style, which injects a slight vibrancy into blue skies and foliage. Impressively, the camera's fine auto white balance performance continues under artificial light, as well as conditions in which both natural and artificial sources are present. The only time the camera appeared to be producing a slightly different result to that expected was inside a church lit with a combination of natural light and halogen spotlights, although



Such a scene can cause a camera to overexpose for the shadows, or underexpose to save the highlights. The NEX-3N has done neither, instead providing the right balance between the two

the difference was slight and not beyond a reasonable margin of error.

8/10

VIEWFINDER, LCD AND VIDEO

Given its small size and launch price of just under £400, it's not surprising that the NEX-3N fails to offer a viewfinder of any kind. It is, however, a pity, as the camera's 3in, 460,800-dot LCD screen is perhaps the most disappointing aspect of the NEX-3N's performance, and not because it cannot resolve the details of rival cameras with 921,000-dot displays.

Its main issue is visibility when used outside of fair, balanced conditions, particularly when viewed at an angle. This is less of a concern when in landscape orientation as the screen can be tilted to the most suitable position, but in portrait orientation it's problematic. The screen's viewing angle appears to be far too narrow for it to be usable in a variety of conditions, and with no electronic levelling function to hand it can be difficult to frame images accurately (the grid line options help here, but as they not illuminated they can be difficult to see themselves).

Video quality is good, with pleasing levels of detail and low noise when used in fine conditions. The zoom can also be operated during recording, although unlike many other models, the camera does not slow it down in any way to maintain focus, which means it can take a while for the camera to finally bring subjects into focus once the zoom has stopped. The action of the zoom can also be easily picked up by the camera's on-board microphones. **AP**

6/10

Although the original image appears slightly underexposed, using the DRO function to lift shadow areas retains more highlight detail than dialling in exposure compensation

Verdict

SONY has delivered a capable, pocketable camera with the convenience of a compact. While the Power Zoom control makes perfect sense when used with a compatible lens, only two such lenses exist. The lack of an accessory port also suggests that Sony is targeting the NEX-3N at a user with little intention of building up a system.

That user is unlikely to be concerned by the camera's metering or white balance systems, or the detail produced by the lens, but may take umbrage at the lack of a more prominent indicator lamp and the lacklustre performance of the LCD screen. For this reason, the camera is perhaps best suited to those who won't be using it often for burst shooting or in challenging shooting/lighting conditions.

Amateur Photographer
Tested as a
Entry-level CSC
Rated Good
79%

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
|------------------|-------|---|---|---|---|---|---|---|---|----|
| FEATURES | 7/10 | | | | | | | | | |
| BUILD/HANDLING | 8/10 | | | | | | | | | |
| NOISE/RESOLUTION | 26/30 | | | | | | | | | |
| DYNAMIC RANGE | 8/10 | | | | | | | | | |
| AWB/COLOUR | 8/10 | | | | | | | | | |
| METERING | 9/10 | | | | | | | | | |
| AUTOFOCUS | 7/10 | | | | | | | | | |
| LCD/VIEWFINDER | 6/10 | | | | | | | | | |

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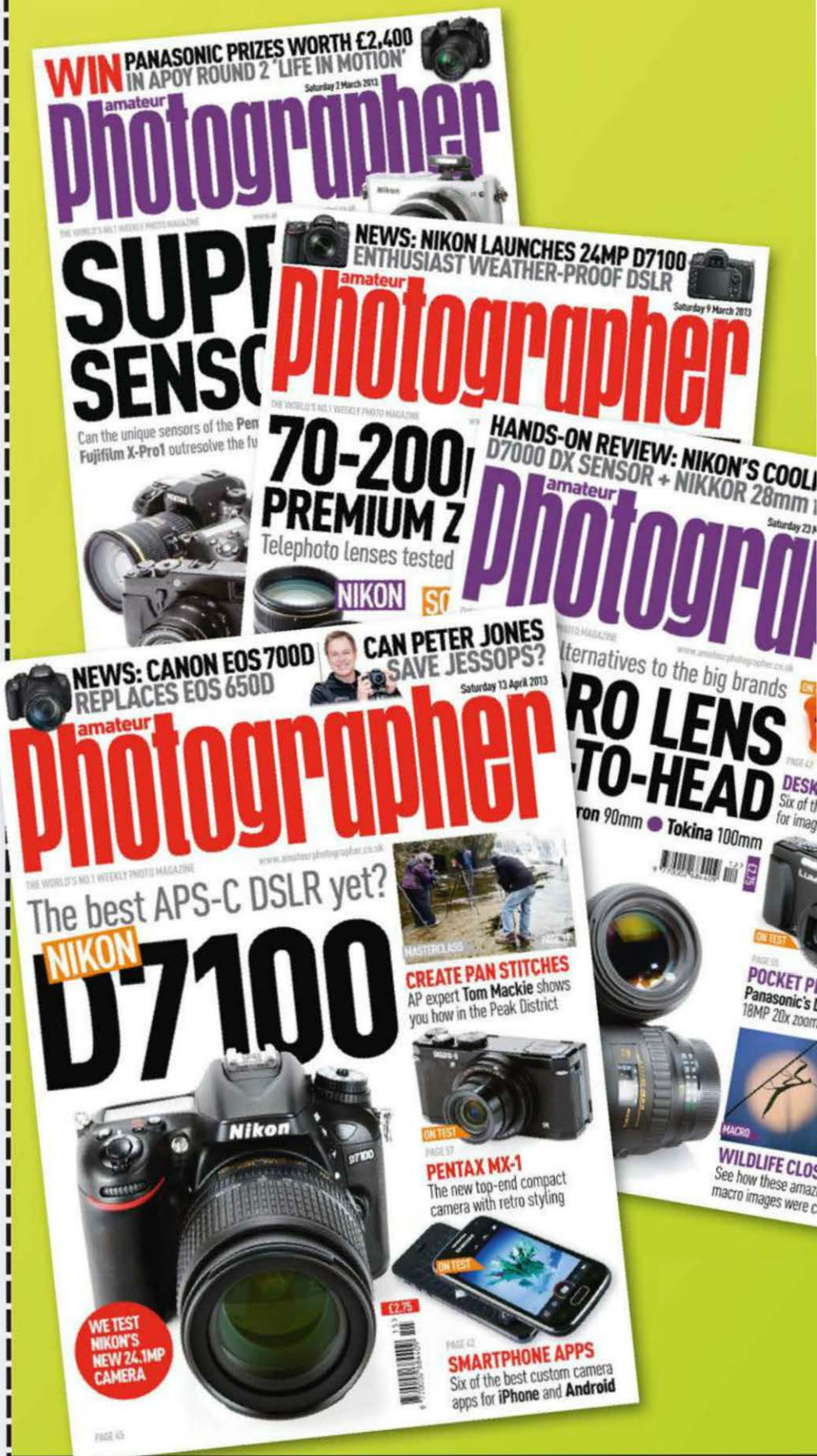
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Rittreck Ila

With 10.5cm f/3.5 Luminant lens and multi-format rollfilm back fitted. The large knob tensions the focal-plane shutter

Rittreck Ila

The focusing knob and shutter-speed setting knob are on the right-hand side of the camera

**Shutter speed dial**

Speeds range from 1/20sec to 1/400sec

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Rittreck Ila

Ivor Matanle recalls the SLR that dwarfed other rollfilm SLRs

WHEN someone who normally used a 35mm SLR with a waist-level viewfinder – a Nikon F, perhaps, or an Exakta – first held a 6x6cm Hasselblad or Bronica rollfilm SLR camera, the camera and its focusing screen seemed huge. Only when you had compared the results from a top-quality rollfilm SLR with those from a 35mm SLR did you realise what you were missing. It was not just the results, it was the whole experience.

So imagine how it would have felt when a photographer in the mid-1950s, accustomed to using a Hasselblad 1000F, or a Rolleiflex twin-lens reflex, to create 2¼in square negatives, first used a Rittreck Ila – a 6x9cm Japanese SLR, using either sheet film or 120 rollfilm, with interchangeable lenses and a multi-format rollfilm back. With hood erected and the standard lens wound out to infinity focus, the Rittreck Ila measures 23x15x18cm

(9x6x7in) and weighs 2.2kg (almost 5lbs). To our eyes, it is obviously a studio camera, needing at least a large tripod to be sure of avoiding camera shake when the large reflex mirror snapped up and the hefty focal-plane shutter exerted its momentum at the back. Yet the contemporary publicity referred to it as ideal for sports photography. Photographers were tough, way back then.

THE STORY IN BRIEF

The Rittreck Ila was first marketed in Japan in 1956 by Musashino Koki of Kawasaki City, which also made a range of Rittreck metal view cameras, as well as photographic enlargers and other equipment. The Rittreck Ila had bellows focusing and was supplied with a 105mm f/3.5 Luminant lens, a multi-format 120 rollfilm back and the back to accept sheet film dark slides for 6.5x9cm cut

film. The vertically running cloth focal-plane shutter provided shutter speeds of 1/20sec to 1/400sec with no slow speeds.

At this stage, it seems that the Rittreck Ila was sold only in Japan, but by 1959 a distributor called Seymour's, based in New York, was advertising in *US Camera* magazine an identical camera called the Optika Ila, which was clearly an export model. The advertisement offered 'Optikamatic' interchangeable film magazines, and it is not clear whether these were a Musashino product or accessories sourced in the USA by Seymour's. Lenses 'from wideangle to 400mm' were available, and the camera could use 'even lenses in shutters'.

In the meantime, Musashino had announced an improved version of the Rittreck Ila called the Rittreck SP, the principal difference being

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Rittreck and lenses

Each non-standard interchangeable Luminant lens had its own square box lens panel – here, the 21cm f/4.5 lens is fitted to the camera, and beside it (left to right) are the 10.5cm f/3.5, the 18cm f/4.5, and the 30cm f/5.6 Tele-Luminant



Seymour's advertisement

The picture in the Seymour's ad shows how the standard lens is detached from the camera on its board

HOW MUCH DO THEY COST?

The Rittreck Ila is scarce and appeals to a limited, mainly collector, market. Sales, and current price data, are therefore rare. I estimate that a complete camera in fully working order, with standard 10.5cm lens, would probably sell for between £250 and £400, depending on cosmetic and optical condition, and that the additional lenses would fetch around £100 each – probably more for the wideangle and 400mm lenses.



that the Rittreck SP had slow speeds to 1/2sec and a fastest shutter speed of 1/500sec.

Luminant lenses (with the same screw lens mount as those of the Rittreck Ila) were stated to be available in focal lengths from 92mm to 400mm.

Production of the Rittreck Ila ended in 1960, and the company developed and then marketed the Rittreck 66, the only 6x7cm SLR to have an 80mm f/2 lens – this was also subsequently marketed as the Norita and as the Graflex Norita.

In 1968, following problems with the lens manufacturer for the 66, Musashino was split, so that the original company manufactured the cameras and a new company called Rittreck Trading Company handled all sales and marketing. Then, in 1972, Musashino closed, the name of Rittreck Trading was changed to Wista, and that company handled both manufacturing and marketing. Wista is still manufacturing a range of 5x4in field cameras today.

VERSATILITY

The Rittreck cameras were always promoted on the basis of their versatility. The Seymour's advertisement in *US Camera* emphasised that the Optika Ila could use '3 types of film – rollifilm, filmpack and cut film' and had 'flash and strobe synchronizers'. The late 1950s was a tricky time for companies marketing cameras – a substantial proportion of the market remained convinced that only large negatives could produce quality enlargements and was simply not interested in 'miniature' (35mm) photography, whereas many experienced photographers were equally committed to 35mm. Most 'serious' amateur photographers regarded the use of

1956

Musashino markets Rittreck Ila in Japan

1957/58

Rittreck SP with improved shutter launched in Japan

1959

Optika Ila 'export model' of Rittreck Ila advertised in USA

1960

Rittreck Ila production ends

1968

Musashino Koki split; Rittreck Trading takes over marketing

1972

Musashino Koki closed; Rittreck Trading becomes Wista

flash as an abomination, so highlighting the ability to synchronise with 'flash and strobe' (in other words, electronic flash) was a clear indication that the professional market was being targeted, even though the Rittreck/Optika could synchronise with electronic flash only at 1/20sec, which was typical of large focal plane shutters. The ability to use cut film was also primarily targeted at the professional market, although many older amateurs clung to traditional photographic practice.

Much of the claim of versatility relied on the multi-format capability of the Rittreck rollfilm back. This took standard 120 film and was supplied complete with two separate masks. Three different exposure counters were on the side of the rollfilm back. The first, for 6x7cm format, counted to 10 exposures; the second for 6x6cm, counted to 12; the third, for 6x4.5cm, counted to 15. When the back was opened for loading, all three counters were automatically reset to 'S', for 'start'. Once film was loaded, the back was closed and the wind knob turned anti-clockwise until '1' appeared in the left-hand frame

counter window. With the rollfilm holder fitted to the camera, the dark slide was removed, and the camera was set for 10 exposures 6x7cm. If the photographer wanted to shoot 12 exposures 6x6cm on the film, the 6x6 mask was inserted where the dark slide had been, and the right-hand exposure counter was used. For 6x4.5cm, the other mask was inserted and the middle counter was used.

LENSES

The claim of versatility was further justified by the range of lenses and the way they were mounted on the camera. John Wade of the PCCGB, whose Rittreck Ila outfit illustrates this article, has a 10.5cm f/3.5 Luminant, an 18cm f/4.5 Luminant, a 21cm f/4.5 Luminant and a 30cm f/5.6 Tele-Luminant. Only the wideangle and the 40cm lens are missing. Each lens, other than the 10.5cm standard lens, is screwed into its own box-shaped lens board, which fits straight into the camera. The 10.5cm lens is attached to a recessed lens board with an unthreaded hole in it, using a nut that fits the rear thread to secure the



Multi-format rollfilm back

Showing its dark slide half removed, it has separate exposure counters for 6x7cm, 6x6cm and 6x4.5cm. Separate masks provide for the two smaller formats, so that the camera shoots either 12 or 15 images on a 120 film

Reverse panel

Reversing the usually sunken lens panel for the 10.5cm lens moves the lens further from the film plane and makes closer focusing possible



lens. This enables the lens to be detached from the normally recessed board and be fitted the other way round, so that the board extends the lens for closer focusing. Installed normally, the standard lens focuses from infinity to 18in. Reversed, it no longer focuses to infinity but the closest focus is reduced to 13in. A set of screw-thread extension tubes was available for closer focusing.

All the lenses have preset diaphragms, enabling the user to focus with the lens at full aperture and then simply twist the aperture ring to a preset working aperture to take the photograph. The longer lenses do not rely completely on the bellows of the camera for focusing. In each case the bellows are used to extend the lens to infinity focus, then the lenses' own focusing helices are used for focusing more closely.

For the Optika version of the camera, as exported to the USA, there was a range of Aetna lenses, from a 50mm f/4.5 Doryt, through a 135mm f/4.5 and a 180mm f/4.5, to a 210mm f/6.3 Actinas and the 30cm Tele-Luminant.

LENS ADAPTABILITY

Because the Rittreck camera had a screw-lens mount, it was comparatively simple for anyone with engineering skills to make adaptors to use older existing lenses. In the 1950s and early '60s, there were few camera collectors, and removing, say, a 135mm Tessar from a 45-year-old quarter-plate camera would not have been regarded as sacrilege, as it tends to be now, and an elderly 135mm Tessar would have provided all the quality most photographers would need from 6x7cm negatives. Back in the '60s, I had and used for portraiture a 15cm Tessar from a 5x4in press camera, which my brother-in-law had adroitly mounted into the top of a spare Austin 7 piston, then machined the skirt of the piston to fit into a BPM bellows unit. This curious assembly vignettted a bit when fitted to a 6x6cm SLR but worked well on a 35mm SLR.

While researching this article I came across on the internet a picture of a 135mm f/4 Leitz Elmar lens head mounted via a home-made adaptor on a Rittreck Ila. The

WATCH OUT FOR**Mirror damage**

Make sure that the focusing screen and mirror are not cracked or broken, that the bellows focusing works smoothly and that the focusing hood erects properly.

Shutter condition

Check the condition of the cloth blinds of the focal-plane shutter and also whether the shutter works normally at all shutter speeds. The blinds should look smooth and unwrinkled before and after the shutter is fired, and should be securely joined together (capped) while the camera is wound. Look for pinholes in the fabric by firing the shutter to get the mirror up, removing the back and the lens and, in shaded conditions, passing a pen torch through the bellows to be near the shutter blinds, while watching the blinds from behind. A helper is useful!

**Focusing screen**

Looking down at the 6.5x9cm-format focusing screen, with the multi-format rollfilm back in place, enables the photographer to see engraved frames on the focusing screen for the different formats' fields of view, and the exposure counters

135mm f/4 (post-Second World War) Elmar can cover 5x4in, just as the preceding 135mm f/4.5 Hektor could, so why not use the middle of the image circle of a fine lens on a 6x7cm camera?

Similarly, as mentioned in that Seymour's ad, lenses mounted in shutters, as used in large-format cameras such as the Speed Graphic, the MPP Micro-Technical or dozens of other earlier plate cameras, could readily be adapted for the Rittreck by making an adaptor to fit the retaining thread at the back of the lens and then screw into the Rittreck lens board. Provided that the leaf shutter in the lens was flash-synchronised, that gave the Rittreck electronic flash synchronisation at high speeds – you simply fired the focal-plane shutter on 'T' to keep it open, connected the flash lead to the shutter in the lens, then used a cable release attached to the between-lens shutter to take the shot.

ACCESSORIES

Few accessories were offered by Rittreck, other than the extension tubes mentioned earlier, and a now-rare, single-format 6x9cm 8-on-120 rollfilm back. Users were able to buy extra double dark-slides. For most other accessories, like lens hoods and colour filters, photographers, whether amateur or professional, were accustomed, in 1950s Britain at least, to relying on the products of independent accessory manufacturers, and many manufacturers and distributors of the time failed to catalogue a range of accessories. **AP**

Thanks are due to John Wade of the PCCGB, who photographed his Rittreck Ila outfit for this article and provided valuable information

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There are no 1950s cameras comparable with a Rittreck. But, for a 6x7cm SLR, why not try a Mamiya RB67?

**Dark slides**

Five Rittreck dark slides for 6.5x9cm cut film, with one in the foreground opened as it would be for loading

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| CANON 380 EX SPEEDLIGHT | EXC++ £79.00 |
| CANON 420 EX SPEEDLIGHT | MINT-BOXED £195.00 |
| CANON 580 EX SPEEDLIGHT | MINT-BOXED £225.00 |
| CANON BG-E1 BATT GRIP FOR EOS 3000 | MINT-BOXED £39.00 |
| CANON BG-E2 GRIP FOR EOS 20/30/40 | MINT-BOXED £49.00 |
| CANON BG-E3 BATT GRIP FOR EOS 3500/4000 | MINT-BOXED £39.00 |
| CANON BG-E6 BATT GRIP FOR EOS 50 MK II | MINT-BOXED £125.00 |
| CANON BG-E9 BATT GRIP FOR CANON EOS 600 | MINT-BOXED £195.00 |
| CANON 5700 BODY COMPLETE WITH ALL ACCESSORIES | MINT-BOXED £1,250.00 |
| CANON 5200 BODY COMPLETE WITH ALL ACCESSORIES | MINT-BOXED £475.00 |
| CANON 5200 BODY KIT COMPLETE + ALL ACCESSORIES | EXC++ BOXED £395.00 |
| CANON 5200 BODY KIT COMPLETE WITH ALL ACCESS. | MINT-BOXED £275.00 |
| CANON 5300 BODY COMPLETE WITH NIK 18-55 AF-S | MINT-BOXED £195.00 |
| CANON 5100 BODY + NIKON MB-1010 GRIP + ACCESS | MINT-BOXED £145.00 |
| CANON 990 BODY COMPLETE WITH ALL ACCESSORIES | MINT-BOXED £365.00 |
| CANON 980 BODY COMPLETE WITH NIKON 18-135 VR LENS | MINT-BOXED £375.00 |
| CANON 980 BODY COMPLETE WITH ALL ACCESS | MINT-BOXED £145.00 |
| CANON 950 BODY KIT WITH CHARGER ETC | MINT-BOXED £145.00 |
| CANON MB-1010 GRIP FOR NIKON D7000/D300S/D300 | MINT-BOXED £129.00 |
| CANON MB-1011 GRIP FOR NIKON D7000 | MINT-BOXED £165.00 |
| CANON MB-1220 BATT GRIP FOR NIKON D200 | MINT-BOXED £75.00 |
| CANON D7000 FTI GENERIC GRIP | MINT-BOXED £35.00 |
| CANON 5800 SPEEDLIGHT COMP WITH ALL ACCESS | MINT-BOXED £219.00 |
| CANON 5800 SPEEDLIGHT | MINT-BOXED £39.00 |
| CANON 5850 DX SPEEDLIGHT COMPLETE | MINT-BOXED £59.00 |
| CANON 5850 DX SPEEDLIGHT WITH MANUAL | MINT-BOXED £125.00 |
| CANON D60 RGT ANGLE FINDER | MINT-BOXED £175.00 |
| SIGMA EF-500 DG ST ELECTRONIC FLASH III NIKON FIT | MINT-BOXED £175.00 |
| CANON MC REMOTE CONTROL | MINT-BOXED £9.00 |
| SIGMA 10-20mm 1:4.5 DC EX HSM FOR OLYMPUS 4/3rds | MINT-BOXED £289.00 |
| OLYMPUS H-55 BATTERY GRIP FOR E20 BODY | MINT-BOXED £45.00 |
| SIGMA 14 - 45mm 1:3.5/5.6 ZUKO DIGITAL 4/3rds LENS | MINT-BOXED £195.00 |
| OLYMPUS 14 - 42mm 1:3.5/5.6 MK II "R" MSC MICRO 4/3rds | MINT-BOXED £165.00 |
| PENTAX 18 - 55mm 1:3.5/5.6 AL WEATHER RESISTANT | MINT-BOXED £99.00 |
| PANASONIC DM-LXS COMPLETE WITH ALL ACCESS | MINT-BOXED £199.00 |
| PANASONIC G2 BODY COMPLETE WITH ALL ACCESS | MINT-BOXED £145.00 |
| PANASONIC G1 BODY WITH 14 - 45 PANASONIC LENS | MINT-BOXED £199.00 |
| PANASONIC G1 BODY COMPLETE ALL ACCESSORIES | MINT-BOXED £245.00 |
| PANASONIC 14mm 1:2.5 LUMIX G LENS MICRO 4/3rds | MINT-BOXED £199.00 |
| PANASONIC 14 - 45mm 1:3.5/5.6 LUMIX G OIS MICRO 4/3rds | MINT-BOXED £175.00 |
| PANASONIC 45 - 200mm 1:4.5/5.6 VARIO MICRO 4/3rds | MINT-BOXED £175.00 |
| METZ 48 AF-1 FLASH UNIT FOR OLYMPUS/PANASONIC | MINT-BOXED £99.00 |
| SONY ALPHA 28 - 75mm 1:2.8 SAM LENS | MINT-BOXED £299.00 |
| SIGMA 18 - 200mm 1:3.5/6.3 DC SLD GLASS FOR SONY | MINT-BOXED £125.00 |
| SONY ALPHA HV-F36AM FLASH GUN | MINT-BOXED £145.00 |
| SIGMA 2.0 x APO DG TC/CONVERTER FOR SONY ALPHA | MINT-BOXED £145.00 |

Canon Autofocus, Digital Lenses, Canon FD

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| CANON EOS 1NRS BODY | MINT-BOXED £395.00 |
| CANON EOS 1NRS | MINT-BOXED £295.00 |
| CANON EOS 1 BODY | EXC++ £115.00 |
| CANON EOS 5 BODY | EXC++ £145.00 |
| CANON EOS 5 BODY | EXC++ £145.00 |
| CANON EOS 30 BODY | MINT-BOXED £440.00 |
| CANON 17 - 40mm 1:4 USM "L" | MINT-BOXED £479.00 |
| CANON 24 - 105mm 1:4 USM "L" IMAGE STABILIZER | MINT-BOXED AS NEW £999.00 |
| CANON 70 - 200mm 1:2.8 USM "L" IMAGE STABILIZER | MINT-BOXED £1,069.00 |
| CANON 70 - 200mm 1:2.8 USM "L" IMAGE STABILIZER | MINT-BOXED £995.00 |
| CANON 70 - 200mm 1:2.8 USM "L" IMAGE STABILIZER | EXC++ CASD £949.00 |
| CANON 70 - 200mm 1:4.5 USM IMAGE STAB DO LENS | MINT-BOXED £999.00 |
| CANON 100 - 400mm 1:4.5/5.6 USM "L" IMAGE STABIL | MINT-BOXED £995.00 |
| CANON TS-E 24mm 1:3.5 "L" TILT AND SHIFT + CASE | MINT-BOXED £745.00 |
| CANON 180mm 1:3.5 USM "L" MACRO LENS | MINT-BOXED £699.00 |
| CANON 300mm 1:4 USM "L" IMAGE STABILIZER | MINT-BOXED £975.00 |
| CANON 300mm 1:4 USM "L" IMAGE STABILIZER | MINT-BOXED £745.00 |
| CANON 500mm 1:4 USM "L" IMAGE STABILIZER MKII | MINT-BOXED £3,395.00 |
| CANON 28mm 1:1.8 USM COMPLETE WITH HOOD | MINT-BOXED AS NEW £325.00 |
| CANON 100mm 1:2.8 USM MACRO SUPERB LENS | MINT-BOXED £365.00 |
| CANON 10 - 22mm 1:1.8 USM | MINT-BOXED £485.00 |
| CANON 17 - 55mm 1:2.8 USM IMAGE STABILIZER + HOOD | MINT-BOXED £675.00 |
| CANON 17 - 85mm 1:4.5/5.6 USM IMAGE STABILIZER | MINT-BOXED £195.00 |
| CANON 18 - 55mm 1:3.5/5.6 MK II | MINT-BOXED £195.00 |
| CANON 18 - 135mm 1:3.5/5.6 MK II IMAGE STABILIZER | MINT-BOXED £245.00 |
| CANON 20 - 35mm 1:3.5/5.6 USM | MINT-BOXED £175.00 |
| CANON 28 - 90mm 1:4.5 USM | MINT-BOXED £145.00 |
| CANON 35 - 80mm 1:4.5/5.6 EF MKII | MINT-BOXED £39.00 |
| CANON 70 - 300mm 1:4.5/5.6 USM IMAGE STAB DO LENS | MINT-BOXED £999.00 |
| CANON 70 - 300mm 1:4.5/5.6 USM IMAGE STABILIZER | MINT-BOXED £279.00 |
| CANON 70 - 300mm 1:4.5/5.6 USM IMAGE STABILIZER | MINT-BOXED £299.00 |
| CANON 75 - 300mm 1:4.5/5.6 + HOOD | MINT-BOXED £195.00 |
| CANON 75 - 300mm 1:4.5/5.6 USM MK II WITH HOOD | MINT-BOXED £119.00 |
| CANON 75 - 300mm 1:4.5/5.6 USM MK III | MINT-BOXED £115.00 |
| CANON 75 - 300mm 1:4.5/5.6 USM MK III (LATEST) | MINT-BOXED AS NEW £165.00 |
| CANON 100 - 300mm 1:4.5/5.6 USM WITH HOOD & FILTER | EXC++ £95.00 |
| CANON 52mm CLOSE UP LENS TYPE 2500 | MINT-BOXED £59.00 |
| CANON EF 2.0x EXTENDER MK II | MINT-BOXED £285.00 |
| CANON EF 2.0x EXTENDER MK II | MINT-BOXED £285.00 |
| JESSOPS 2X CONVERTER FOR CANON | MINT-BOXED £95.00 |
| CANON 540 EZ FLASH + INST | MINT-BOXED £99.00 |
| CANON 540 EZ FLASH + INST | MINT-BOXED £99.00 |
| CANON 420 EZ FLASH | MINT-BOXED £39.00 |
| CANON ANGLE FINDER R | MINT-BOXED £79.00 |
| CANON TC-803S REMOTE CONTROLLER | MINT-BOXED £75.00 |
| CANON LC-3S TRANSMITTER AND RECEIVER | MINT-BOXED £115.00 |
| CANON PB-E1 BOOSTER FOR EOS 1/3 etc | MINT-BOXED £99.00 |
| SIGMA 20mm 1:1.8 EF DG ASPHERIC (LATEST) | MINT-BOXED £299.00 |
| SIGMA 20mm 1:1.8 EF DG ASPHERIC (LATEST) | MINT-BOXED £285.00 |
| SIGMA 20 - 40mm 1:2.8 EF ASPHERIC DG | MINT-BOXED £245.00 |
| SIGMA 24 - 70mm 1:2.8 EF DG MACRO + HOOD | MINT-BOXED £299.00 |

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| SIGMA 70 - 300mm 1:4.5/5.6 APO MACRO + HOOD | MINT-BOXED £599.00 |
| TAMRON 28 - 200mm 1:3.5/5.6 IF LD ASPHERICAL A/F | MINT-BOXED £65.00 |
| TOKINA 10 - 17mm 1:3.5/4.5 AT-X DX LENS (LATEST) | MINT-BOXED £345.00 |
| CANON F1 AE BODY 1984 LOS ANGELES OLYMPIC ED MINT BOXED NEW | £1,095.00 |
| CANON F1 BODY PLAIN PRISM WITH LEATHER ETC | MINT-BOXED £395.00 |
| CANON 50mm 1:1.2 SSC FD LENS | MINT-BOXED £345.00 |
| CANON 135mm 1:2.5 FD LENS | MINT-BOXED £149.00 |
| CANON AUTO BELLOWS | MINT-BOXED £99.00 |

Contax 'G' Compacts & SLR & Ricoh

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| CONTAX G1 BODY (GREEN LABEL) | MINT-BOXED £275.00 |
| CONTAX 45mm 1:2 PLANNAR WITH HOOD, FILTER & CAP | MINT-BOXED £295.00 |
| CONTAX 90mm 1:2.8 SONNAR "G" + HOOD | MINT-BOXED £199.00 |
| CONTAX 90mm 1:2.8 SONNAR "G" + HOOD | MINT-BOXED £219.00 |
| CONTAX TLA 140 FLASH FOR G1/G2 | MINT-BOXED £65.00 |
| CONTAX TLA 200 FLASH FOR G1/G2 | MINT-BOXED £99.00 |
| CONTAX TITANIUM FILTERS, HOODS, AND CAPS FOR G | PHONE IN STOCK £99.00 |
| CONTAX TIX TITANIUM COMPACT + LEATHER CASE | MINT-BOXED £399.00 |
| CONTAX AX AUTOFOCUS BODY (RARE NOW) | MINT-BOXED £399.00 |
| CONTAX AR10 BODY (STRAP INSTRUCTIONS) | EXC++ BOXED £195.00 |
| CONTAX FIT YASHICA 28mm 1:2.8 SUPERIOR CONDITION | MINT-BOXED £65.00 |
| CONTAX 45mm 1:2.8 TESSAR "P" PANCAKE LENS + HOOD | MINT-BOXED £225.00 |
| CONTAX 50mm 1:1.7 PLANAR AE | MINT-BOXED £145.00 |
| CONTAX 65mm 1:1.4 PLANAR MM | MINT-BOXED £465.00 |
| CONTAX TLA 280 FLASH | MINT-BOXED £95.00 |
| RICOH GR1 V DATE COMP + CASE & HOYA FILTER SET | MINT-BOXED £295.00 |

Leica 'M', 'R' & Screw & Binoculars

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| LEICA MP BLACK BODY | MINT-BOXED £2,395.00 |
| LEICA M6 TTL BODY CHROME (VERY LITTLE USE) | MINT-BOXED £1,195.00 |
| LEICA M6 BLACK BODY | EXC++ BOXED £999.00 |
| LEICA M6a BODY SER No 126599X CIRCA 1970 | MINT-BOXED £575.00 |
| LEICA M6a BODY SER No 14111X CIRCA 1975-76 | EXC++ £475.00 |
| LEICA M6 SINGLE WIND SER No 9022X CIRCA 1960 | EXC++ CASD £575.00 |
| LEICA H6 BODY WITH REALLY NICE CASE | EXC++ CASD £699.00 |
| LEICA III BODY SER No 1816XX C1945 NEEDS SERVICE | EXC++ £179.00 |
| LEICA CL BODY (SERVICED IN REALLY NICE CONDITION) | MINT-BOXED £495.00 |
| LEICA STANDARD CHROME WITH CASE | EXC++ £299.00 |
| LEICA 35mm 1:2 SUMMICRON ASPHERIC BLACK | MINT-BOXED £1,599.00 |
| LEICA 35mm 1:2 SUMMICRON WITH SPECS M & HOOD | MINT-BOXED £575.00 |
| LEICA 50mm 1:1.4 SUMMILUX SER No 17022xx | EXC++ CASD £999.00 |
| LEICA 50mm 1:2 SUMMICRON BLACK LATEST NOT 6 BIT | MINT-BOXED AS NEW £1,275.00 |

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| LEICA 90mm 1:2 SUMMICRON CHROME M | MINT-BOXED £1,275.00 |
| LEICA 90mm 1:4 COLL ELMAR M MOUNT | EXC++ HIN KEPPER £179.00 |
| LEICA 135mm 1:4.5 HEKTOR + HOOD M MOUNT | EXC++ £499.00 |
| LEICA 135mm 1:4.5 HEKTOR IN KEPPER | EXC++ £199.00 |
| LEICA 90mm 1:4 ELMAR CHROME SCREW | MINT-BOXED £159.00 |
| LEICA 135mm 1:4.5 HEKTOR + HOOD SCREW | EXC++ £99.00 |
| LEICA HANDGRIP FOR M6/M6 etc | EXC++ BOXED £145.00 |
| LEICA EVER READY CASE FOR M etc | MINT-BOXED £125.00 |
| LEICA R8 BODY CHROME (REALLY NICE LOW USE) | MINT-BOXED £475.00 |
| LEICA R5 BODY BLACK | EXC++ BOXED £299.00 |
| LEICAFLUX SL BODY CHROME | MINT-BOXED £299.00 |
| LEICA 50mm 1:2 SUMMICRON R ROM LENS LATEST | MINT-BOXED £425.00 |
| LEICA 50mm 1:2 SUMMICRON R 3 CAM | EXC++ £299.00 |
| LEICA 180mm 1:4 ELMARIT R 3 CAM | EXC++ £345.00 |
| LEICA 28 - 70mm 1:3.5/4.5 VARIO ELMAR ROM | MINT-BOXED AS NEW £445.00 |
| LEICA 70 - 210mm 1:4 VARIO ELMAR R | EXC++ £399.00 |
| ANGENIEUX 70 - 200mm 1:3.5 FOR LEICA R FIT | MINT-BOXED £775.00 |
| LEICA MOTORWINDER AND STRAP FOR R6 etc | MINT-BOXED £145.00 |
| LEICA ANGLE FINDER R (14500) | MINT-BOXED £99.00 |
| MINOX 10 x 25 BR COMPACT BINOCULARS + CASE | MINT-BOXED £99.00 |
| ZEISS 60x25 B MONOCULAR WITH CASE | MINT-BOXED £165.00 |
| ZEISS DIASCOP 65 T FL ANGLED, 15x45 EPIECE CASE | MINT-BOXED AS NEW £275.00 |
| SWAROVSKI 8 x 50 SLC "B" BINOCULARS WITH CASE | MINT-BOXED £795.00 |

Voigtlander Screw & Bayonet for Leica M etc

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| VOIGTLANDER 21mm 1:4 BLACK WITH 21mm FDR + M RING | MINT-BOXED £395.00 |
| VOIGTLANDER 55mm 1:1.7 ULTRON ASPHERIC | MINT-BOXED £365.00 |
| VOIGTLANDER WINDER T | MINT-BOXED £129.00 |
| VOIGTLANDER BESSA SIDE GRIP | MINT-BOXED £45.00 |
| VOIGTLANDER BESSA WINDER / GRIP FOR T & R2 | MINT-BOXED £115.00 |
| VOIGTLANDER ANGLE FINDER + 15, 21, 25mm ADAPTORS | MINT-BOXED AS NEW £199.00 |

Medium & Large Format

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| BRONICA ETRS BODY + 120 BACK LENS & WLF | EXC++ £169.00 |
| BRONICA ETRS BODY + 120 BACK LENS & WLF | EXC++ £195.00 |
| BRONICA ETRS COMPLETE WITH 75mm EL + 120 BACK | EXC++ £175.00 |
| BRONICA RF 45mm 1:4 ZENZANON FOR 645 R/F + FINDER | MINT-BOXED £399.00 |
| BRONICA 50mm 1:2.8 ZENZANON MC | EXC++ £499.00 |
| BRONICA 150mm 1:3.5 ZENZANON PE | MINT-BOXED £159.00 |
| BRONICA 150mm 1:3.5 ZENZANON E MC | MINT-BOXED £119.00 |
| BRONICA 150mm 1:3.5 ZENZANON E MC | MINT-BOXED £99.00 |
| BRONICA 150mm 1:4 E | MINT-BOXED £99.00 |
| BRONICA ETRS 120 BACK | MINT-BOXED £79.00 |
| BRONICA ETRS/ETRSI POLAROID BACK | MINT-BOXED £99.00 |
| BRONICA PLAIN PRISM FOR ETRS/ETRSI | MINT-BOXED £69.00 |
| BRONICA 50mm 1:3.5 ZENZANON S | EXC++ £119.00 |
| BRONICA 100mm 1:4 MACRO ZENZANON PE | MINT-BOXED £199.00 |
| BRONICA 150mm 1:3.5 ZENZANON S | MINT-BOXED £165.00 |
| BRONICA 50A + 80mm 1:2.8 S, PRISM FDR, BACK, GRIP | MINT-BOXED £395.00 |
| BRONICA 65mm 1:4 ZENZANON PS FOR SQ | MINT-BOXED £145.00 |
| BRONICA 110mm 1:4 PS ZENZANON MACRO FOR SQ | MINT-BOXED £365.00 |
| BRONICA 150mm 1:4 PS ZENZANON FOR SQ | MINT-BOXED £145.00 |
| BRONICA 50A1 120 MAGAZINE BACK | EXC++ £45.00 |
| BRONICA 50A1M POLAROID MAGAZINE BACK | MINT-BOXED £99.00 |
| BRONICA 135W BACK FOR SQ VERY RARE | EXC++ £165.00 |
| PUL GW 670 MK III C/W 90mm 1:3.5 LENS | MINT-BOXED £675.00 |
| MAMIYA 150mm 1:4.5 + HOOD FOR MAMIYA 77H | MINT-BOXED £375.00 |
| MAMIYA 65mm 1:4 SEKOR 2 LENS FOR RZ + HOOD | MINT-BOXED £165.00 |
| MAMIYA 65mm 1:4 LENS FOR RZ | MINT-BOXED £99.00 |
| MAMIYA 180mm 1:4.5 SEKOR 2 W FOR RZ | MINT-BOXED £199.00 |
| MAMIYA 250mm 1:4.5 LENS FOR RZ | MINT-BOXED £195.00 |
| MAMIYA 150mm 1:3.5 A/F FOR 645 | MINT-BOXED £299.00 |
| MAMIYA 210mm 1:4 SEKOR C FOR 645 | MINT-BOXED £195.00 |
| MAMIYA 180mm 1:4.5 SEKOR FOR R8 | MINT-BOXED £169.00 |
| MAMIYA RZ 67 PRO BACK | MINT-BOXED £99.00 |

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| MAMIYA RZ 67 PRO II BACK | MINT-BOXED £79.00 |
| MAMIYA RZ 67 POLAROID BACK | MINT-BOXED £75.00 |
| MAMIYA 220 BACK FOR RZ 67 | MINT-BOXED £95.00 |
| PENTAX 55mm 1:3.5 TAKUMAR SMC FOR 6x7 | MINT-BOXED £295.00 |
| PENTAX 55mm 1:2.8 FOR PENTAX 6x5 | MINT-BOXED £199.00 |
| PENTAX 200mm 1:4 FOR PENTAX 6x7 + FILTER AND HOOD | MINT-BOXED £225.00 |
| PENTAX 150mm 1:3.5 FOR PENTAX 6x5 | MINT-BOXED £199.00 |
| ROLLEIFLEX 6008 PRO + 80mm HT LENS | MINT-BOXED £595.00 |
| ROLLEIFLEX SCHNEIDER 150mm 1:4.5 MAKRO FOR 6008 | MINT-BOXED £575.00 |
| YASHICAMAT 124G WITH CASE (GREAT CAMERA) | MINT-BOXED £195.00 |
| YASHICAMAT YASHINON TELEPHOTO ADAPTORS | MINT-BOXED £95.00 |

Hasselblad

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| HASSELBLAD 503CX COMP WITH 80mm CF + A12 BACK | MINT-BOXED £595.00 |
| HASSELBLAD 503 CX BODY + WLF | MINT-BOXED £495.00 |
| HASSELBLAD 5000M BODY WITH 80mm 1:2.8 T* + HOOD | MINT-BOXED £595.00 |
| HASSELBLAD 90mm 1:4 FOR XPAN | MINT-BOXED £365.00 |
| HASSELBLAD 503 CX WITH 80mm CF + BACK + WLF | EXC++ £1,295.00 |
| HASSELBLAD 500ELM BODY + A12 BLACK BACK | EXC++ £299.00 |
| HASSELBLAD 50mm 1:4 CF OF DISTAGON + HOOD | MINT-BOXED £599.00 |
| HASSELBLAD 50mm 1:4 CF OF DISTAGON + HOOD | MINT-BOXED £499.00 |
| HASSELBLAD 150mm 1:4 SONNAR CF | MINT-BOXED £395.00 |
| HASSELBLAD 150mm 1:4 SONNAR CF | EXC++ £375.00 |
| HASSELBLAD A12 BACK | EXC++ £99.00 |
| HASSELBLAD CW WINDER + REMOTE | MINT-BOXED £299.00 |
| HASSELBLAD PLAIN PRISM | EXC++ £75.00 |
| HASSELBLAD PM PRISM | MINT-BOXED £199.00 |
| HASSELBLAD 500CM/503 WLF BLACK | MINT-BOXED £125.00 |
| HASSELBLAD EXTENSION TUBE 10E F | MINT-BOXED £75.00 |

Nikon Auto-Focus, Digital Lenses & Accessories

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| NIKON F6 BODY (LAST OF THE GREAT FILM CAMERAS) | MINT-BOXED £999.00 |
| NIKON F5 BODY | EXC++ £325.00 |
| NIKON F4E BODY WITH CHARGER AND BATTERY | EXC++ £299.00 |
| NIKON F80 BODY BLACK | MINT-BOXED £69.00 |
| NIKON F60 BODY | MINT-BOXED £69.00 |
| NIKON F55 BODY | MINT-BOXED £39.00 |
| NIKON 10.5mm 1:2.8 "G" IF-ED A/F DX FISHEYE LENS | MINT-BOXED £399.00 |
| NIKON 20mm 1:2.8 A/F "D" + HOOD | MINT-BOXED £375.00 |
| NIKON 28mm 1:2.8 A/F | MINT-BOXED £129.00 |
| NIKON 35mm 1:1.4 "G" AF-S PRIME LENS "UNUSED" | MINT-BOXED AS NEW £1,099.00 |
| NIKON 35mm 1:1.8 "G" DX AF-S (LATEST) | MINT-BOXED £129.00 |
| NIKON 35mm 1:2.8 PC MANUAL LATEST WITH BLACK KNOB | MINT-BOXED AS NEW £399.00 |
| NIKON 50mm 1:1.8 A/F "D" | MINT-BOXED £99.00 |
| NIKON 50mm 1:1.8 A/F "D" | EXC++ £35.00 |
| NIKON 60mm 1:2.8 "G" IF-ED AF-S MICRO-NIKKOR | MINT-BOXED £345.00 |
| NIKON 105mm 1:2.8 "G" IF-ED AF-S VIB RED LATEST LENS | MINT-BOXED AS NEW £525.00 |
| NIKON 180mm 1:2.8 A/F IF-ED LATEST LENS | MINT-BOXED AS NEW £549.00 |
| NIKON 12 - 24mm 1:4 "G" DX IF-ED AF-S | MINT-BOXED AS NEW £545.00 |
| NIKON 17 - 55mm 1:2.8 1:2.8 "G" IF-ED AF-S + HOOD | MINT-BOXED £745.00 |
| NIKON 17 - 55mm 1:2.8 1:2.8 "G" IF-ED AF-S + HOOD | MINT-BOXED £599.00 |
| NIKON 18 - 35mm 1:3.5/4.5 "D" IF-ED AF | MINT-BOXED £369.00 |



We are a small, family owned and run company, specialising in photographic consumables - and proud winners of the 2011 Good Service Award. We are located in Leamington Spa, in the heart of Warwickshire - if you are passing, please pop into our shop, and meet Cooper - our new office dog!

01926 339977 www.premier-ink.co.uk



PRINTER INK CARTRIDGES



EPSON

COMPATIBLE & ORIGINAL INK



At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called Jet Tec. Using Jet Tec **Compatibles** is a way of saving money, without compromising on the quality of your prints. Here're the results from two independent ink tests that agree...

Digital
PHOTOGRAPHY

Ink Test Winner



"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"
- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing!"
- Computer Upgrade Magazine

| Cartridge Code: | Originals: | Jet Tec Compatibles: | Suitable EPSON Printers: |
|--------------------------|--|--|---|
| T007 Black | £29.99 16ml | £3.99 20ml, 3 for £10.99 | Photo 790, 870, 890, 895, 900, 915, 1290 |
| T008 Colour | £23.99 46ml | £4.99 50ml, 3 for £13.99 | Photo 790, 870, 890, 895, 915 |
| T009 Colour | £29.99 66ml | £4.99 70ml, 3 for £13.99 | Photo 900, 1270, 1290 |
| T026 Black | £39.99 16ml | £3.99 20ml, 3 for £10.99 | Photo 810, 830, 830u, 925, 935 |
| T027 Colour | £29.99 46ml | £4.99 50ml, 3 for £13.99 | |
| T0341-T0347 Set of 7 | £126.99 set of 7 | Check Website. | Photo 2100 |
| T0341/8, each | £15.99 17ml | Check Website. | Chameleon Inks |
| T0342/3/4, each | £18.99 17ml | Check Website. | |
| T0345/6/7, each | £18.99 17ml | Check Website. | |
| T0441-T0454 Set of 4 | £49.99 set of 4 | £14.99 , 3 sets for £42.99 | C64, C66, C84, C86, CX3600/3650, CX6400, CX6600 |
| T0441 Black | £21.99 13ml | £4.99 21ml, 3 for £13.99 | Parasol Inks |
| T0452/3/4, each | £11.99 8ml | £3.99 21ml, 3 for £10.99 | R200, R220, R300, R320, R340 |
| T0481-T0486 Set of 6 | £69.99 set of 6 | £19.99 , 3 sets for £56.99 | RX500, RX600, RX620, RX640 |
| T0481/2/3, each | £16.99 13ml | £3.99 21ml, 3 for £10.99 | Seahorse Inks |
| T0484/5/6, each | £16.99 13ml | £3.99 21ml, 3 for £10.99 | Photo R800, R1800 |
| T0540-T0549 Set of 8 | £109.99 set of 8 | £35.99 , 3 sets for £99.99 | Frog Inks |
| T0540 Gloss | £8.99 13ml | £3.99 21ml, 3 for £13.99 | |
| T0541/2/3/4, each | £14.99 13ml | £4.99 21ml, 3 for £13.99 | Photo R240, R245, RX420, RX425, RX520, RX525 |
| T0551-T0554 Set of 4 | £34.99 set of 4 | £14.99 , 3 sets for £42.99 | Duck Inks |
| T0551 Black | £8.99 9ml | £4.99 21ml, 3 for £10.99 | Photo R2400 |
| T0552/3/4, each | £8.99 9ml | £3.99 21ml, 3 for £10.99 | Lilly Inks |
| T0591-T0599 Set of 8 | £99.99 set of 8 | Check Website. | |
| T0591/2/3, each | £12.99 13ml | Check Website. | D68, D88, DX3800/3850, DX4200/4250, DX4800/4850 |
| T0594/5/6, each | £12.99 13ml | Check Website. | Teddy Bear Inks |
| T0597/8/9, each | £12.99 13ml | Check Website. | S20, S21, SX100/105/110/115/200/205/210/215 |
| T0611-T0614 Set of 4 | £14.99 , 3 sets for £42.99 | £14.99 , 3 sets for £42.99 | SX400/405/415/515, D78/92/120, B40W, B3300 |
| T0612/3/4, each | £8.99 9ml | £3.99 21ml, 3 for £10.99 | DX4000/4400/5000/6000/7000/7400/8400/9400 |
| T0711-T0714 Set of 4 | £34.99 set of 4 | £14.99 , 3 sets for £42.99 | Photo 1400 |
| T0711 Black | £8.99 7.4ml | £4.99 13ml, 3 for £13.99 | Owl Inks |
| T0712/3/4, each | £8.99 7.4ml | £3.99 13ml, 3 for £10.99 | Photo P50, PX650/660/700W/710W/720W/D, PXT30W/D/800F/W/810F/W/830F/W/D/830F/W/D |
| T0791-T0796 Set of 6 | £74.99 set of 6 | Check Website. | R265/265/360, RX560/565/665 |
| T0791/2/3, each | £12.99 10ml | Check Website. | Photo R1900 |
| T0794/5/6, each | £12.99 10ml | Check Website. | Flamingo Inks |
| T0801-T0806 Set of 6 | £51.99 set of 6 | £19.99 , 3 sets for £57.99 | |
| T0801/2/3, each | £8.99 7.4ml | £3.99 13ml, 3 for £10.99 | |
| T0804/5/6, each | £8.99 7.4ml | £3.99 13ml, 3 for £10.99 | |
| T0870-T0879 Set of 8 | £74.99 set of 8 | Check Website. | |
| T0870 Gloss | £7.99 11.4ml | Check Website. | |
| T0871/2/3/4, each | £9.99 11.4ml | Check Website. | |
| T0877/8/9, each | £9.99 11.4ml | Check Website. | |
| T0961-T0969 Set of 8 | £74.99 set of 8 | Check Website. | |
| T0961/2/3/4/5, each | £9.99 11.4ml | Check Website. | |
| T0966/7/8/9, each | £9.99 11.4ml | Check Website. | |
| T1281-T1284 Set of 4 | £29.99 set of 4 | £14.99 set of 4 | |
| T1281 Black | £7.99 5.9ml | £4.99 13ml | |
| T1282/3/4, each | £7.99 5.9ml | £3.99 10ml | |
| T1291-T1294 Set of 4 | £42.99 set of 4 | £16.99 set of 4 | |
| T1291 Black | £10.99 11.2ml | £5.49 16ml | |
| T1292/3/4, each | £10.99 7ml | £4.49 13ml | |
| T1571-9, each | £20.99 25.9ml each or £164.99 set of 8 | | |
| T1591-9, each | £14.99 17ml each or £107.99 set of 8 | | |
| T5591-6, each | £13.99 13ml each or £74.99 set of 6 | | |
| T5801-9, each | £41.99 80ml each or £329.99 set of 8 | | |
| No.16 Set of 4 | £24.99 set of 4 | £14.99 set of 4 | |
| No.16 Black | £7.99 5.4ml | £4.99 18ml | |
| No.16 C/M/Y, each | £5.99 3.1ml | £3.99 13ml | |
| No.16XL Set of 4 | £44.99 set of 4 | £14.99 set of 4 | |
| No.16XL Black | £14.99 12.9ml | £4.99 18ml | |
| No.16XL C/M/Y, each | £11.99 6.5ml | £3.99 13ml | |
| No.18 Set of 4 | £22.99 set of 4 | £14.99 set of 4 | |
| No.18 Black | £7.99 5.2ml | £4.99 18ml | |
| No.18 C/M/Y, each | £5.99 3.3ml | £3.99 13ml | |
| No.18XL Set of 4 | £46.99 set of 4 | £14.99 set of 4 | |
| No.18XL Black | £14.99 11.5ml | £4.99 18ml | |
| No.18XL C/M/Y, each | £11.99 6.6ml | £3.99 13ml | |
| No.24 Set of 6 | £44.99 set of 6 | | |
| No.24 B/L/C/L/M, each | £7.99 5.1ml | | |
| No.24 C/M/Y, each | £7.99 4.6ml | | |
| No.24XL Set of 6 | £69.99 set of 6 | | |
| No.24XL B/L/C/L/M, each | £11.99 9.6ml | | |
| No.24XL C/M/Y, each | £11.99 8.7ml | | |
| No.26 Set of 4 (no PB) | £30.99 set of 4 | | |
| No.26 Black | £8.99 6.2ml | | |
| No.26 Photo Black | £7.99 4.7ml | | |
| No.26 C/M/Y, each | £7.99 4.5ml | | |
| No.26XL Set of 4 (no PB) | £54.99 set of 4 | | |
| No.26XL Black | £14.99 12.1ml | | |
| No.26XL Photo Black | £13.99 8.7ml | | |
| No.26XL C/M/Y, each | £13.99 9.7ml | | |

If you cannot find the ink cartridges for your printer, please check our website, or give us a call, and we'll do our best to help. We stock what is probably the UK's largest range of ink cartridges and photo paper, including wide format ink cartridges and roll papers.



Canon Compatibles

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|-------------------------|---------------|
| BCi3e Black 26ml | £2.99 |
| BCi6 B/C/M/Y 15ml | £2.99 |
| BCi6 PC/PM/R/G 15ml | £2.99 |
| PGi5 Black 29ml | £4.99 |
| CLi8 B/C/M/Y/PC/PM 15ml | £3.99 |
| PGi520 Black 19ml | £4.99 |
| CLi521 B/C/M/Y/GY 9ml | £3.99 |
| PGi525 Black 19ml | £4.99 |
| CLi526 B/C/M/Y/GY 9ml | £3.99 |
| PG37 Black 12ml | £9.99 |
| PG40 Black 28ml | £13.99 |
| PG50 Black 28ml | £12.99 |
| PG510 Black 11.5ml | £13.99 |
| PG512 Black 18ml | £14.99 |
| PG540XL Black 21ml | £13.99 |
| CL38 Colour 12ml | £12.99 |
| CL41 Colour 16ml | £16.99 |
| CL51 Colour 24ml | £14.99 |
| CL512 Colour 11.5ml | £15.99 |
| CL513 Colour 15ml | £16.99 |
| CL541XL Colour 15ml | £15.99 |

Canon Originals

| | |
|-------------------------------|----------------|
| BCi3e Black 26ml | £11.99 |
| BCi6 All colours, 13ml, each | £8.99 |
| PGi5 Black 26ml | £12.99 |
| CLi8 All colours, 13ml, each | £10.99 |
| CLi42 All colours, 13ml, each | £10.99 |
| CLi42 Set of 8 | £79.99 |
| PGi9 All colours, 14ml, each | £9.99 |
| PGi9 Set of 10 | £89.99 |
| PGi29 All colours, 36ml, each | £22.99 |
| PGi29 Set of 12 | £269.99 |
| PGi72 All colours, 14ml, each | £10.99 |
| PGi72 Set of 10 | £99.99 |
| PGi520 Black 19ml | £10.99 |
| CLi521 B/C/M/Y/GY 9ml | £9.99 |
| PGi520/CLi521 Set of 5 | £46.99 |
| PGi525 Black 19ml | £10.99 |
| CLi526 B/C/M/Y/GY 9ml | £9.99 |
| PGi525/CLi526 Set of 5 | £46.99 |
| PGi550 Black 15ml | £10.99 |
| CLi551 B/C/M/Y/GY 7ml | £8.99 |
| PGi550/CLi551 Set of 5 | £42.99 |
| PG37 Black 11ml | £11.99 |
| PG40 Black 16ml | £14.99 |
| PG50 Black 22ml | £21.99 |
| PG510 Black 9ml | £11.99 |
| PG512 Black 15ml | £16.99 |
| PG540XL Black 21ml | £17.99 |
| CL38 Colour 9ml | £15.99 |
| CL41 Colour 12ml | £18.99 |
| CL51 Colour 21ml | £25.99 |
| CL52 Photo 21ml | £19.99 |
| CL511 Colour 9ml | £15.99 |
| CL513 Colour 13ml | £20.99 |
| CL541XL Colour 15ml | £19.99 |

Many more in stock!



HP Compatibles

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| No.15 Black 46ml | £4.99 |
| No.21 Black 10ml | £7.99 |
| No.22 Colour 21ml | £11.99 |
| No.45 Black 45ml | £4.99 |
| No.56 Black 24ml | £9.99 |
| No.57 Colour 24ml | £12.99 |
| No.78 Colour 36ml | £9.99 |
| No.110 Colour 12ml | £10.99 |
| No.300XL Black 18ml | £14.99 |
| No.300XL Colour 18ml | £16.99 |
| No.301XL Black 15ml | £14.99 |
| No.301XL Colour 18ml | £16.99 |
| No.336 Black 10ml | £7.99 |
| No.337 Black 12ml | £10.99 |
| No.338 Black 21ml | £10.99 |
| No.339 Black 34ml | £12.99 |
| No.342 Colour 12ml | £10.99 |
| No.343 Colour 21ml | £12.99 |
| No.344 Colour 21ml | £14.99 |
| No.348 Photo 21ml | £12.99 |
| No.350XL Black 30ml | £14.99 |
| No.351XL Colour 20ml | £16.99 |
| No.363 Black 20ml | £6.99 |
| No.363 C/M/Y/PC/PM each | £4.99 |
| No.364XL Black 18ml | £9.99 |
| No.364XL C/M/Y 11ml each | £8.99 |

HP Originals

| | |
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| No.38 All Colours 27ml each | £26.99 |
| No.56 Black 19ml | £19.99 |
| No.57 Colour 17ml | £28.99 |
| No.58 Photo 17ml | £23.99 |
| No.110 Colour 5ml | £19.99 |
| No.300 Black 4ml | £10.99 |
| No.300 Colour 4ml | £12.99 |
| No.301 Black 3ml | £9.99 |
| No.301 Colour 3ml | £11.99 |
| No.337 Black 11ml | £18.99 |
| No.338 Black 11ml | £18.99 |
| No.339 Black 21ml | £25.99 |
| No.343 Colour 7ml | £20.99 |
| No.344 Colour 14ml | £28.99 |
| No.350 Black 4.5ml | £11.99 |
| No.351 Colour 3.5ml | £14.99 |
| No.363 Black 6ml | £13.99 |
| No.363 C/M/Y/PC/PM each | £9.99 |
| No.364 Black 6ml | £7.99 |
| No.364 PB/C/M/Y 3ml each | £6.99 |
| No.364 Set of 4 | £22.99 |
| No.901 Black 4ml | £11.99 |
| No.901 Colour 9ml | £14.99 |
| No.920XL Set of 4 | £46.99 |
| No.932XL Black 22.5ml each | £21.99 |
| No.933XL C/M/Y 8.5ml each | £9.99 |
| No.940XL Set of 4 | £69.99 |
| No.950XL Black 53ml each | £24.99 |
| No.951XL C/M/Y 24ml each | £17.99 |

Many more in stock!



Lexmark Compatibles

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| No.1 Colour | £10.99 |
| No.2 Colour | £11.99 |
| No.3 Black | £14.99 |
| No.16 Black | £11.99 |
| No.17 Colour | £9.99 |
| No.26 Colour | £12.99 |
| No.27 Colour | £11.99 |
| No.31 Photo | £11.99 |
| No.32 Black | £9.99 |
| No.33 Colour | £11.99 |
| No.34 Colour | £11.99 |
| No.35 Colour | £12.99 |

Lexmark Originals

| | |
|----------------------------|---------------|
| No.1 Colour | £22.99 |
| No.14 Black | £18.99 |
| No.15 Colour | £20.99 |
| No.17 Black | £20.99 |
| No.23 Black | £19.99 |
| No.24 Colour | £22.99 |
| No.27 Colour | £22.99 |
| No.28 Black | £18.99 |
| No.29 Colour | £19.99 |
| No.32 Black | £22.99 |
| No.33 Colour | £24.99 |
| No.36 Black | £19.99 |
| No.37 Colour | £20.99 |
| No.43XL Colour | £29.99 |
| No.44XL Black | £25.99 |
| No.100 Black | £15.99 |
| No.100 Cyan / Mag / Yellow | £9.99 |

Many more in stock!

Brother Compatibles

| | |
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| LC900 Black | £3.99 |
| LC900 C/M/Y | £2.99 |
| LC900 Set of 4 | £11.99 |
| LC970 / 1000 Black | £3.99 |
| LC970 / 1000 C/M/Y | |

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| 8GB 5MB/s | £4.10 £5.99 |
| 16GB 5MB/s | £28.39 £8.99 |

SanDisk Ultra C6: 30MB/s

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| 4GB 30MB/s | £45.66 £5.99 |
| 8GB 30MB/s | £27.85 £6.99 |
| 16GB 30MB/s | £57.22 £10.99 |

SanDisk Extreme C10: 30&45MB/s

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| 4GB 30MB/s | £24.33 £7.99 |
| 8GB 30MB/s | £37.42 £9.99 |
| 16GB 45MB/s | £48.02 £14.99 |
| 32GB 45MB/s | £67.65 £27.99 |
| 64GB 45MB/s | £92.34 £57.99 |

SanDisk Ultra 30MB/s

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| 4GB 30MB/s | £24.76 £13.99 |
| 8GB 30MB/s | £36.12 £19.99 |
| 16GB 30MB/s | £70.06 £34.99 |

SanDisk Extreme 60MB/s

| | |
|-------------|----------------------------|
| 8GB 60MB/s | £67.02 £27.99 |
| 16GB 60MB/s | £46.19 £45.99 |
| 32GB 60MB/s | £68.89 £76.99 |
| 64GB 60MB/s | £365.45 £139.99 |

SanDisk Ultra C10: 30MB/s

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| 8GB 30MB/s | £27.42 £7.99 |
| 16GB 30MB/s | £46.02 £12.99 |
| 32GB 30MB/s | £67.65 £24.99 |
| 64GB 30MB/s | £92.34 £48.99 |

Lexar

Compact Flash: 800X

| | |
|--------------|----------------------------|
| 8GB 120MB/s | £177.38 £34.99 |
| 16GB 120MB/s | £271.30 £67.99 |
| 32GB 120MB/s | £384.30 £109.99 |

Compact Flash: 1000X

| | |
|--------------|----------------------------|
| 16GB 150MB/s | £271.30 £99.99 |
| 32GB 150MB/s | £569.56 £189.99 |

SDHC Class 10: 400X

| | |
|-------------|---------------------------|
| 8GB 40MB/s | £136.73 £14.99 |
| 16GB 40MB/s | £196.47 £22.99 |
| 32GB 40MB/s | £246.34 £39.99 |

DELKIN DEVICES

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| 8GB 75MB/s | £39.99 £14.99 |
| 16GB 75MB/s | £69.99 £19.99 |
| 32GB 75MB/s | £79.99 £34.99 |

Compact Flash: 500X

| | |
|-------------|--------------------------|
| 8GB 75MB/s | £39.99 £14.99 |
| 16GB 75MB/s | £69.99 £19.99 |
| 32GB 75MB/s | £79.99 £34.99 |

Compact Flash: 1000X

| | |
|--------------|---------------------------|
| 16GB 150MB/s | £99.99 £49.99 |
| 32GB 150MB/s | £169.99 £84.99 |

BATTERIES & CHARGERS

Standard Rechargeables

High-power Ni-MH rechargeable AA and AAA batteries - all sold in packs of 4.

| | |
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| AA 1000mAh Duracell | £6.99 |
| AA 2450mAh Duracell | £6.99 |
| AA 2500mAh GP | £9.99 |
| AA 2850mAh Ansmann | £13.99 |
| AA 2900mAh Delkin | £44.99 £9.99 |

ReCyco+ Rechargeables

New technology, combining the benefits of Alkaline and Ni-MH rechargeable batteries. They come pre-charged, retain 90% of their charge after 6 months, and last 4 times as long as alkaline batteries.

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| AAA 2500mAh equivalent (4) | £5.99 |
| AA 2050mAh equivalent (4) | £7.99 |

Ultimate Lithium

Rechargeable Lithium: The longest lasting AA and AAA batteries in the world!

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| AAA Ultimate Lithium (4) | £6.99 |
| AA Ultimate Lithium (4) | £7.99 £5.99 |

Camera Batteries

A comprehensive range of rechargeable Li-ion batteries. Manufactured by respected independent battery manufacturers Energizer and Blumax. All batteries come with a 2 year guarantee.

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| NB-2L/LH for Canon | £9.99 |
| NB-3L for Canon | £9.99 |
| NB-4L for Canon | £9.99 |
| NB-5L for Canon | £9.99 |
| NB-6L for Canon | £9.99 |
| NB-7L for Canon | £12.99 |
| NB-8L for Canon | £9.99 |
| NB-9L for Canon | £9.99 |
| NB-10L for Canon | £12.99 |
| BP-511 for Canon | £12.99 |
| LP-E5 for Canon | £29.99 £12.99 |
| LP-E6 for Canon | £29.99 £12.99 |
| LP-E8 for Canon | £15.99 |
| LP-E10 for Canon | £12.99 |
| NP40 for Fuji | £9.99 |
| NP45 for Fuji | £9.99 |
| NP50 for Fuji | £9.99 |
| NP55 for Fuji | £9.99 |
| NP140 for Fuji | £12.99 |
| NP150 for Fuji | £12.99 |
| NP400 for Minolta | £12.99 |
| EN-EL1 for Nikon | £9.99 |
| EN-EL3/3A for Nikon | £9.99 |
| EN-EL3E for Nikon | £14.99 |
| EN-EL5 for Nikon | £9.99 |
| EN-EL9 for Nikon | £12.99 |
| EN-EL10 for Nikon | £9.99 |
| EN-EL11 for Nikon | £9.99 |
| EN-EL12 for Nikon | £9.99 |
| EN-EL14 for Nikon | £19.99 |
| EN-EL15 for Nikon | £24.99 |
| EN-EL19 for Nikon | £12.99 |
| EN-EL20 for Nikon | £14.99 |
| LI108/12B for Olympus | £9.99 |
| LI40B/42B for Olympus | £9.99 |
| LI50B for Olympus | £12.99 |
| BLS-1 for Olympus | £12.99 |
| CGA-S005 for Panasonic | £9.99 |
| CGR-S007 for Panasonic | £9.99 |
| CGA-S007 for Panasonic | £9.99 |
| DMW-BCC10 for Panasonic | £19.99 |
| DMW-BJ13 for Panasonic | £19.99 |
| DMW-BLK7 for Panasonic | £19.99 |
| DMW-BL13 for Panasonic | £19.99 |
| DMW-BLE9 for Panasonic | £14.99 |
| DMW-BMB9 for Panasonic | £24.99 |
| D-L150 for Pentax | £12.99 |
| D-L190 for Pentax | £12.99 |
| D-L1109 for Pentax | £12.99 |
| SLM-1137D for Samsung | £9.99 |
| SLM-1674 for Samsung | £12.99 |
| BG-1 for Sony | £19.99 |
| NP-FM500H for Sony | £19.99 |
| NP-FH50 for Sony | £19.99 |
| NP-FW50 for Sony | £24.99 |

Battery Grips

A range of professional battery grips from Hahnel. All can take two Li-ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

| | |
|-----------------------|--------|
| For Canon 5DMkII: | £99.99 |
| For Canon 5DMkIII: | £99.99 |
| For Canon 7D: | £99.99 |
| For Canon 30/40/50D: | £99.99 |
| For Canon 60D: | £99.99 |
| For Canon 450D/500D: | £69.99 |
| For Canon 550D: | £99.99 |
| For Canon 60D/650D: | £99.99 |
| For Canon 1000D: | £69.99 |
| For Nikon D80/D90: | £59.99 |
| For Nikon D800/D800E: | £99.99 |
| For Nikon D7000: | £99.99 |

Many more batteries in stock!

Battery Grips

A range of professional battery grips from Hahnel. All can take two Li-ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

For Canon 5DMkII: £99.99
For Canon 5DMkIII: £99.99
For Canon 7D: £99.99
For Canon 30/40/50D: £99.99
For Canon 60D: £99.99
For Canon 450D/500D: £69.99
For Canon 550D: £99.99
For Canon 60D/650D: £99.99
For Canon 1000D: £69.99
For Nikon D80/D90: £59.99
For Nikon D800/D800E: £99.99
For Nikon D7000: £99.99

This is just a sample, more in stock!

Universal Charger

The NEW Hahnel UniPal charger is able to charge AA, AAA, Li-ion batteries, cameras, phones, iPods and more! Main power cable, plus 12V car charger. Full details on our website. £19.99

Dedicated Charger

A dedicated Li-ion charger, able to charge most camera batteries. Main cable, plus 12V car charger. £14.99

Coin Cells, etc

A comprehensive range of specialist batteries - see our website for full range.

| | |
|------------------------------|-------|
| CR123A Energizer Lithium (1) | £1.99 |
| CR2 Energizer Lithium (1) | £1.99 |
| 2CR5 Energizer Lithium (1) | £5.99 |
| CRV3 Energizer Lithium (1) | £1.99 |
| LR44 Energizer Alkaline (2) | £1.99 |
| CR2025, CR2032 etc | £1.99 |

Full range of coin cells in stock

SQUARE FILTERS

KOOD

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-Type (84mm wide) filters

P-Type Adapter Rings

| | |
|-------------------|-------|
| 49mm Adapter Ring | £4.99 |
| 52mm Adapter Ring | £4.99 |
| 55mm Adapter Ring | £4.99 |
| 58mm Adapter Ring | £4.99 |
| 62mm Adapter Ring | £4.99 |
| 67mm Adapter Ring | £4.99 |
| 72mm Adapter Ring | £4.99 |
| 77mm Adapter Ring | £4.99 |
| 82mm Adapter Ring | £4.99 |

P-Type Holders

| | |
|-------------------|-------|
| Holder Standard | £5.99 |
| Holder Wide Angle | £6.99 |
| Hood Modular | £6.99 |

P-Type Filter Wallet

A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters. £9.99

P-Type Six-Piece Neutral Density Filter Kit

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion sequences by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm).

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

LENS HOODS & CAPS

Bayonet-Fit Lens Hoods

| | |
|---------------------------|--------|
| ES-62 Canon 50/1.8 | £9.99 |
| ES-7111 Canon 50/1.4 | £9.99 |
| ET-60 Canon 75-300/4-5.6 | £9.99 |
| ET-65 Canon 70-300/4-5.6 | £9.99 |
| ET-67 Canon 100/2.8 Macro | £9.99 |
| ET-67B Canon 60/2.8 | £9.99 |
| EW-60C Canon 18-55 IS | £7.99 |
| EW-73B Canon 17-85 IS | £9.99 |
| EW-78B Canon 28-135 IS | £9.99 |
| EW-78D Canon 18-200 IS | £9.99 |
| EW-78E Canon 18-250 IS | £12.99 |
| EW-83E Canon 17-40/4.0 | £12.99 |
| EW-83J Canon 17-55/2.8 | £12.99 |
| HB-25 Nikon 24-85, 24-120 | £12.99 |
| HB-37 Nikon 55-200 VR | £7.99 |
| HB-45 Nikon 18-55 VR | £7.99 |
| SH-006 Sony 18-70/3.5-5.6 | £9.99 |
| SH-108 Sony 18-55/3.5-5.6 | £9.99 |

A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

ES-62 Canon 50/1.8 £9.99
ES-7111 Canon 50/1.4 £9.99
ET-60 Canon 75-300/4-5.6 £9.99
ET-65 Canon 70-300/4-5.6 £9.99
ET-67 Canon 100/2.8 Macro £9.99
ET-67B Canon 60/2.8 £9.99
EW-60C Canon 18-55 IS £7.99
EW-73B Canon 17-85 IS £9.99
EW-78B Canon 28-135 IS £9.99
EW-78D Canon 18-200 IS £9.99
EW-78E Canon 18-250 IS £12.99
EW-83E Canon 17-40/4.0 £12.99
EW-83J Canon 17-55/2.8 £12.99
HB-25 Nikon 24-85, 24-120 £12.99
HB-37 Nikon 55-200 VR £7.99
HB-45 Nikon 18-55 VR £7.99
SH-006 Sony 18-70/3.5-5.6 £9.99
SH-108 Sony 18-55/3.5-5.6 £9.99

This is just a sample, more in stock!

P-Type Filters (84mm wide)

KOOD square filters are manufactured in the UK, and are fully compatible with the Cokin P-Type filter system

| | |
|----------------------------|--------|
| Circular Polarizing | £29.99 |
| ND2 | £9.99 |
| ND4 | £9.99 |
| ND8 NEW | £10.99 |
| ND2 Soft Graduated | £11.99 |
| ND2 Hard Graduated | £11.99 |
| ND4 Soft Graduated | £11.99 |
| ND4 Hard Graduated | £11.99 |
| ND8 Soft Graduated NEW | £13.99 |
| ND8 Hard Graduated NEW | £13.99 |
| Light Blue Graduated | £11.99 |
| Dark Blue Graduated | £11.99 |
| Cool Blue Graduated | £11.99 |
| Light Sunset Graduated | £11.99 |
| Dark Sunset Graduated | £11.99 |
| Light Tobacco Graduated | £11.99 |
| Dark Tobacco Graduated | £11.99 |
| Light Mauve Graduated | £11.99 |
| Dark Mauve Graduated | £11.99 |
| Light Red Graduated | £11.99 |
| Dark Red Graduated | £11.99 |
| Light Green Graduated | £11.99 |
| Dark Green Graduated | £11.99 |
| Light Yellow Graduated | £11.99 |
| Dark Yellow Graduated | £11.99 |
| Light Fog | £9.99 |
| Strong Fog | £9.99 |
| Light Diffuser | £9.99 |
| Strong Diffuser | £9.99 |
| Starburst 4x, 6x, 8x, each | £12.99 |
| Close-Up +1, +2, +4, each | £12.99 |
| 80A, 80B, 80C, each | £9.99 |
| 81A, 81B, 81C, each | £9.99 |
| 82A, 82B, 82C, each | £9.99 |
| 85A, 85B, 85C, each | £9.99 |
| Red, Orange, each | £9.99 |
| Yellow, Green, each | £9.99 |

Many more P-Type filters in stock!

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

Screw-Fit Lens Hoods

| | |
|------------------------|--------|
| 52mm Shaped Petal Hood | £6.99 |
| 55mm Shaped Petal Hood | £6.99 |
| 58mm Shaped Petal Hood | £6.99 |
| 62mm Shaped Petal Hood | £7.99 |
| 67mm Shaped Petal Hood | £7.99 |
| 72mm Shaped Petal Hood | £9.99 |
| 77mm Shaped Petal Hood | £9.99 |
| 82mm Shaped Petal Hood | £11.99 |
| 46mm Rubber Hood | £3.99 |
| 49mm Rubber Hood | £3.99 |
| 55mm Rubber Hood | £3.99 |
| 58mm Rubber Hood | £3.99 |
| 62mm Rubber Hood | £4.99 |
| 67mm Rubber Hood | £4.99 |
| 72mm Rubber Hood | £5.99 |
| 77mm Rubber Hood | £5.99 |

Lens Caps

30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm

£3.99 each

We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

SCREW-TYPE FILTERS

KOOD

Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.

UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

| | |
|----------------|--------|
| 46mm UV / Haze | £6.99 |
| 52mm UV / Haze | £6.99 |
| 55mm UV / Haze | £7.99 |
| 58mm UV / Haze | £8.99 |
| 62mm UV / Haze | £9.99 |
| 67mm UV / Haze | £10.99 |
| 72mm UV / Haze | £11.99 |
| 77mm UV / Haze | £14.99 |
| 82mm UV / Haze | £17.99 |
| 86mm UV / Haze | £22.99 |

More sizes in stock, from 24 to 86mm!

Circular Polarising Filters

These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.

| | |
|--------------------------|--------|
| 46mm Circular Polarizing | £18.99 |
| 52mm Circular Polarizing | £19.99 |
| 55mm Circular Polarizing | £21.99 |
| 58mm Circular Polarizing | £24.99 |
| 62mm Circular Polarizing | £29.99 |
| 67mm Circular Polarizing | £34.99 |
| 72mm Circular Polarizing | £39.99 |
| 77mm Circular Polarizing | £44.99 |
| 82mm Circular Polarizing | £49.99 |
| 86mm Circular Polarizing | £59.99 |

More sizes in stock, from 27 to 86mm!

Skylight Filters

Similar to a UV filter, but with a pinkish tinge to add a gentle warmth to your photos. Available as ND4 (2 stop) and ND8 (3 stop).

| | |
|---------------|--------|
| 52mm Skylight | £7.99 |
| 55mm Skylight | £8.99 |
| 58mm Skylight | £10.99 |
| 62mm Skylight | £11.99 |
| 67mm Skylight | £13.99 |
| 72mm Skylight | £16.99 |
| 77mm Skylight | £19.99 |

More sizes in stock, from 30 to 105mm!

Close Up Filter Sets

Sets containing three filters, rated at +1, +2, and +4 dipters. Increases close up 'macro' ability of the lens they are fitted to.

| | |
|-------------------|--------|
| 52mm Close-Up Set | £26.99 |
| 55mm Close-Up Set | £29.99 |
| 58mm Close-Up Set | £34.99 |

More sizes in stock, from 46 to 77mm!

Lens Converters

Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens.

| | |
|-----------------------------|--------|
| 52mm 2.0X or 0.5X converter | £35.99 |
| 55mm 2.0X or 0.5X converter | £37.99 |
| 58mm 2.0X or 0.5X converter | £39.99 |

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rrp £179 **SAVE £90** **£89**



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SIGMA 70-300mm
f/4-5.6 DG MACRO IF AF
rrp £234 **SAVE £99** **£125**



SIGMA 150-500mm
f/5-6.3 DG IF AF
rrp £919 **SAVE £220** **£699**



CANON 40mm
f/2.8 STM
rrp £229 **SAVE £64** **£165**



PANASONIC 12-35mm
f/2.8 LUMIX G 3D LENS
rrp £1049 **SAVE £260** **£789**



CANON 50mm
f/1.8 EF MKII
rrp £114 **SAVE £22** **£92**



SONY NEX 24mm
f/1.8 ZEISS SONNAR T* SE
rrp £289 **SAVE £160** **£69**



NIKON 50mm
f/1.8G AF-S
rrp £199 **SAVE £44** **£155**



SAMYANG 8mm
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f/1.7 LUMIX G 3D LENS
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rrp £329 **SAVE £130** **£199**



REFURBISHED
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BODY ONLY
rrp £1099 **SAVE £624** **£475**



REFURBISHED
NIKON 18-200mm
f/3.5-5.6G VR II
rrp £649 **SAVE £204** **£445**



REFURBISHED
CANON 55-250mm
f/4-5.6 IS II
rrp £284 **SAVE £134** **£150**



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f/18-55mm IS STM
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*Price includes £50 cashback.



CANON EOS 100D
f/18-55mm IS STM
NEW NEW NEW **£659**
*Price includes £40 cashback.



CANON EOS 650D
f/18-135mm IS
rrp £989 **SAVE £200** **£789**



CANON EOS 1100D
f/18-55mm IS
rrp £439 **SAVE £137** **£322**



CANON EOS 5D MKIII
f/24-105mm f4L IS
rrp £4498 **SAVE £1099** **£3399**



CANON EOS 7D
f/15-85mm IS
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rrp £549 **SAVE £179** **£370**



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rrp £549 **SAVE £100** **£450**



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& 14-42mm
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| POLAROID BACK W | £27 |

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| EOS 5D BODY C | £525 |
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FULL FRAME CANON EOS 5D MKII BODY ONLY CHELMSFORD £1000

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| EOS 5D BODY MKII C | £1000 |
| EOS 7D BODY C | £769 |
| EOS 70D & 18-55mm IS C | £258 |
| EOS 30D BODY W | £217 |
| EOS 300D & 18-55mm W | £100 |
| EOS 350D & 18-55mm W | £182 |
| EOS 350D & 18-55mm C | £180 |
| EOS 350D & 18-55mm & BG-E5 C | £197 |
| EOS 400D & 18-55mm C | £225 |
| EOS 400D & BATTERY GRIP W | £189 |
| EOS 500D & 18-55mm IS W | £349 |
| EOS 500D & 18-55mm IS C | £350 |
| EOS 500D BODY W | £306 |
| EOS 1100D & 18-55mm C | £248 |
| IXUS 110IS W | £70 |
| IXUS 310 HS W | £70 |
| IXUS 310 HS W | £85 |
| POWERSHOT 595 W | £162 |
| POWERSHOT G11 C | £245 |
| POWERSHOT G1X C | £325 |
| POWERSHOT SX170 IS C | £70 |
| POWERSHOT SX210 IS C | £70 |
| EOS 500N & 28-80mm W | £48 |
| EOS 500N & 28-80mm W | £45 |
| EOS 650 BODY W | £27 |



MAMIYA C330 & 80mm f/2.8 LENS CHELMSFORD £269

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| 1B & 50mm f/1.9 SERENAR C | £850 |
| CANONET 28 C | £65 |
| REFURB 14mm f/2.8 USM VIKI C/W | £1100 |
| REFURB 14mm f/2.8 USM VIKI C/W | £1300 |
| 17-40mm f/4.5 EF USM C | £528 |
| 17-85mm f/4.5-6.3 EF-S USM C | £225 |
| 18-135mm f/3.5-5.6 EF-S USM C | £186 |
| 18-200mm f/3.5-5.6 EF-S USM C | £325 |
| 24mm f/1.4 EF USM C | £800 |
| 28mm f/2.8 EF C | £225 |
| 28mm f/2.8 FD C | £38 |
| 28-80mm f/3.5-5.6 USM MKV C | £48 |
| 28-90mm f/4.5-5.6 USM C | £45 |
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| 55-200mm f/4.5-5.6 USM I C | £72 |
| 55-250mm f/4.5-5.6 IS C | £160 |

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| 55-250mm f/4.5-5.6 IS W | £160 |
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| 70-210mm f/4 FD C | £36 |
| 70-210mm f/4.5 USM W | £137 |
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| 70-300mm f/4.5-5.6 IS USM W | £317 |
| 75-300mm f/4-5.6 W | £117 |
| 75-300mm f/4.5-5.6 USM II W | £145 |
| 75-300mm f/4-5.6 IS USM C | £255 |
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| 80-200mm f/4.5-5.6 USM C | £76 |
| 80-200mm f/4 FD W | £77 |



CANON MACROLITE MR14EX CHELMSFORD £301

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| 90-300mm f/4.5-5.6 USM C | £99 |
| 100mm f/2 USM C | £235 |
| 100mm f/2.8 MACRO USM W | £325 |
| 100-300mm f/4.5-5.6 USM C | £117 |
| 300mm f/5.6 FD C | £78 |
| 1.4x MKII TELECONVERTER C | £225 |
| SIGMA 50mm f/1.4 EX DG HSM C | £285 |
| SIGMA 28-300mm f/3.5-6.3 C | £110 |
| SIGMA 55-200mm f/4-5.6 DC W | £76 |
| SIGMA 70-300mm f/4-5.6 APO C | £75 |
| SIGMA 70-300mm f/4-5.6 APO DG MACRO C | £115 |
| TAMRON 28-75mm f/2.8 LD C | £210 |
| TAMRON 70-300mm f/4-5.6 LD C | £62 |
| BG-E7 BATTERY GRIP C | £115 |
| BG-E3 BATTERY GRIP C | £35 |
| BG-E3 BATTERY GRIP W | £42 |
| 420E2 FLASHGUN C | £28 |
| 540E2 FLASHGUN C | £55 |
| 540E2 FLASHGUN W | £22 |
| 580FX II FLASHGUN C | £285 |
| CANON TTL CORD C | £40 |

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| 45mm f/2.8 TESSAR C | £165 |
| 50mm f/1.7 T C | £143 |
| 90mm f/2.8 T SONNAR W | £197 |
| 135mm f/2.8 SONNAR C | £175 |
| 200mm f/2.8 ZEISS TELE-TESSAR I W | £240 |
| TLA280 FLASGUN W | £35 |
| SIGMA 70-210mm f/4-5.6 C | £63 |
| CONTAX INTERVAL TIMER RTS FIT C | £16 |

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| 500CP & 80mm 25 YEAR ANNIVERSARY EDITION - VERY RARE C | £1200 |
| H1 BODY, PRISM & 120 DIGITAL C | £900 |
| PHASE1 H101/P25 DIGITAL BACK C | £3175 |
| 120mm f/4 CF MACRO PLANAR C | £675 |
| 135mm f/5.6 SUPPLANAR C | £175 |
| 150mm f/4 T W | £255 |
| 350mm f/5.6 T C | £550 |
| 32x EXTENSION TUBE C | £45 |
| MANUAL BELLOW C | £200 |
| A12 CHROME MAG C | £125 |
| PV-E5 MEILER PRISM C | £145 |
| CV FOCUSING SPLIT SCREEN C | £15 |
| SPORTS FINDER C | £20 |
| PISTOL GRIP C | £30 |
| QR TRIPOD PLATES C | EACH £20 |

LEICA

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| IC & 5CM f/3.5 ELMAR I KE NEWI C | £2500 |
| 11F BODY C | £375 |
| M6 "LAST 999" C | £1600 |
| LEICA KGCON BALL HEAD C | £67 |

MAMIYA

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| C330 PRO & 80mm C | £274 |
| C330F & 80mm C | £255 |
| RZ67 & 90mm W | £340 |
| 50mm f/4.5 SEKOR W | £110 |
| 55-110mm f/4.5 C | £150 |
| 65mm f/4 RZ C | £275 |
| 105-210mm f/4.5-5.6 RZ C | £150 |
| 135mm f/4.5 SEKOR W | £100 |
| 135mm f/4.5 STR C | £100 |
| 180mm f/4.5 SEKOR W | £115 |
| 300mm f/5.6N C | £175 |
| 645 PLAIN PRISM C | £38 |

NIKON

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| FUJIFILM S5 PRO C | £375 |
| FUJIFILM S5 PRO W | £375 |
| D3 BODY C | £1050 |
| D3 BODY W | £1085 |
| D3S BODY C | £2690 |
| D700 BODY C | £1490 |
| D7000 BODY C | £1550 |
| D300S BODY C | £650 |



NIKON D40 & 18-55mm f/3.5-5.6 AF-S DX WELLS ST £135

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| D200 BODY W | £275 |
| D200 BODY C | £275 |
| D90 BODY C | £287 |
| D90 BODY W | £287 |
| D80 BODY C | £199 |
| D80 BODY W | £199 |
| D80 & 18-55mm VR C | £249 |
| D70 BODY C | £125 |
| D70 & 18-55mm C | £165 |
| D70S BODY W | £107 |
| D50 BODY C | £117 |
| D50 BODY W | £127 |
| D50 & 18-55mm C | £165 |
| D50 & 18-55mm W | £175 |
| D40 & 18-55mm DX W | £175 |



NIKON 55-300mm f/4.5-5.6G ED VR WELLS ST £202

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| D40 & 18-55mm DX C | £175 |
| D100 & 18-55mm DX C | £205 |
| D3100 BODY W | £205 |
| COOLPIX S9100 C | £136 |
| COOLPIX P5100 W | £47 |
| COOLPIX S80 W | £72 |
| 2811 MINI BLACK W | £750 |
| S2 & 5cm f/1.4 NIKKOR SC C | £1000 |
| F31 BODY C | £285 |
| F72 BODY C | £78 |
| F4 INC MF-23 BODY C | £185 |
| F4E BODY C | £125 |
| 10-30mm f/3.5-5.6 VR NIKONT W | £100 |
| 12-24mm f/4G IF ED W | £657 |
| 12-24mm f/4G IF-ED C | £725 |
| 17-55mm f/2.8G ED DX C | £567 |
| 17-55mm f/2.8G ED DX W | £655 |
| 18-70mm f/3.5-5.6 ED DX W | £155 |
| 18-70mm f/3.5-5.6 ED DX C | £167 |
| 18-105mm f/3.5-5.6G VR DX C | £137 |
| 18-105mm f/3.5-5.6G VR DX W | £137 |
| 18-200mm f/3.5-5.6G VR DX W | £299 |
| 18-200mm f/3.5-5.6G VR DX C | £299 |
| 18-200mm f/3.5-5.6G VR DX MKII C | £457 |
| 24-85mm f/3.5-4.5 AF-S VR C | £350 |
| 28-70mm f/2.8 AF D C | £879 |
| 28-70mm f/3.5-4.5 AF-D C | £137 |
| 28-70mm f/3.5-4.5 AF D W | £147 |
| 28-85mm f/3.5-5.6 AF-D C | £99 |
| 30-110mm f/3.8 5.6 VR NIKONT W | £120 |
| 35mm f/1.8G DX W | £119 |



LEICA R4 & 50mm f/2 SUMMICRON WELLS ST £499

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| 35mm f/2 W | £187 |
| 35-70mm f/3.2-4.5 Ai C | £74 |
| 35-105mm f/3.5-4.5 Ai C | £110 |
| 35-105mm f/3.5-4.5 Ai W | £105 |
| 50mm f/2.1 Ai C | £425 |

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| 50mm f/1.4G C | £230 |
| 50mm f/1.4G W | £222 |
| 50mm f/1.4 Ai C | £137 |
| 50mm f/1.8 AF-D W | £105 |
| 50mm f/1.8 AF-D W | £105 |
| 50mm f/2 NIKKOR HCAI FIT C | £57 |
| 50mm f/2.8 EL ENLARGING LENS C | £45 |
| 55mm f/2.8 MICRO AIS C | £88 |
| 55-200mm f/4.5-5.6 AF-S VR C | £125 |
| 55-200mm f/4.5-5.6 AF-S VR W | £125 |
| 55-300mm f/4.5-5.6 AF-S VR C | £187 |
| 70-200mm f/2.8G ED AF-S VR MKI C | £957 |
| 70-200mm f/2.8G ED AF-S VR MKII W | £1079 |
| 70-200mm f/2.8G ED AF-S VR MKII C | £1180 |
| 70-300mm f/4-5.6 W | £87 |
| 70-300mm f/4.5-6 C | £87 |
| 70-300mm f/4-5.6G AF-S VR C | £335 |



PENTAX 6x7 II & 135mm f/4 SMC CHELMSFORD £1050

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| 80-200mm f/2.8 AF-D C | £495 |
| 80-200mm f/4-5.6 AF-D W | £100 |
| 700mm f/4 AIS C | £135 |
| 300mm f/4.5 Ai C | £125 |
| 300mm f/4.5 AIS C | £225 |
| 300mm f/4D ED AF-S W | £800 |
| 500mm f/8 REFLEX NIKKOR C | £307 |
| TC14EII CONVERTER C | £267 |
| TC14EII CONVERTER W | £261 |
| TC200 CONVERTER C | £65 |
| SIGMA 8mm f/3.5 EX DG FISHEYE W | £369 |
| SIGMA 10-20mm f/4-5.6 DG W | £287 |
| SIGMA 10-20mm f/4-5.6 DG C | £287 |
| SIGMA 17-35mm f/2.8 DG HSM C | £227 |
| SIGMA 18-200mm f/3.5-6.3 DCI W | £86 |
| SIGMA 18-200mm f/3.5-6.3 DC OS II W | £215 |
| SIGMA 28mm f/1.8 EX DG C | £248 |
| SIGMA 30mm f/1.4 DC HSM C | £262 |
| SIGMA 50mm f/1.4 EX DG C | £284 |
| SIGMA 50mm f/2.8 MACRO DG C | £165 |
| SIGMA 55-200mm f/4-5.6 HSM C | £68 |
| SIGMA 70-200mm f/2.8 APO HSM C | £493 |
| SIGMA 70-300mm f/4-5.6 APO MACRO C | £195 |
| SIGMA 70-300mm f/4-5.6 APO MACRO C | £62 |
| SIGMA 150-500mm f/5-6.3 APO DG OS C | £575 |
| SIGMA 170-500mm f/5-6.3 APO C | £345 |
| SIGMA 2X APO TELECONVERTER C | £110 |



NIKON SB800 FLASHGUN WELLS ST £195

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| TAMRON 18-270mm f/3.5-6.3 VC PZD C | £300 |
| TAMRON 28-75mm f/2.8 XR LD C | £206 |
| TAMRON 28-300mm f/3.5-6.3 LD C | £183 |
| TAMRON 70-300mm f/4-5.6 D II C | £72 |
| TAMRON 70-300mm f/4-5.6 D II MACRO W | £77 |
| TOKINA 11-16mm f/2.8 A11X C | £537 |
| TOKINA 17-24mm f/4 A11X PRO W | £250 |
| TOKINA 400mm f/5.6 SD A11X C | £122 |
| M8-D80 W | £60 |
| M8-D80 C | £60 |
| SB-600 W | £128 |
| SB-600 C | £138 |
| SB-700 W | £152 |
| SB-800 W | £195 |
| SB-19 C | £22 |
| SB-24 C | £42 |
| SU-4 CONTROLLER W | £25 |

OLYMPUS

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| OM D EM 5 & 17-50mm C | £825 |
| E-450 & 14-42mm W | £187 |
| E-500 & 17.5-45mm W | £165 |
| PEN E-PL1 & 14-42mm C | £215 |
| XZ1 C | £215 |
| XZ1 W | £197 |



OLYMPUS PEN FT & 35mm f/1.8 CHELMSFORD £350

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| OM 1N & 50mm f/1.8 W | £115 |
| PEN FT & 35mm f/1.8 C | £350 |
| PEN FT & 40mm f/1.4 & CASE C | £800 |
| PEN FT & 40mm f/1.4 C | £700 |
| 9-18mm f/4.5-5.6 ED 4/3RD ZUIKO C | £345 |
| 12mm f/2 Limited Edition M.ZUIKO W | £800 |
| 12-50mm f/3.5-6.3 M.ZUIKO W | £185 |
| 14-42mm f/3.5-5.6 ED M.ZUIKO C | £78 |
| 17mm f/2.8 M.ZUIKO C | £148 |
| 17mm f/2.8 M.ZUIKO W | £142 |
| 28mm f/3.5 ZUIKO OM C | £32 |
| 35-70mm f/4 ZUIKO OM W | £50 |
| 40-150mm f/4.5-5.6 ED 4/3RD ZUIKO C | £75 |
| 50mm f/1.8 ZUIKO OM C | £60 |
| 50mm f/1.4 ZUIKO OM C | £65 |
| 50-200mm f/2.8-3.5 ED 4/3RD ZUIKO C | £425 |
| 70-300mm f/4-5.6 ED 4/3RD ZUIKO C | £215 |
| 75-300mm f/4 ZUIKO OM W | £45 |
| 135mm f/2.8 ZUIKO OM W | £45 |
| 135mm f/3.5 ZUIKO OM C | £35 |

PANASONIC

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| GF2 & 14-42mm W | £245 |
| GF7 BODY W | £177 |
| G1 & 14-42mm W | £126 |
| G1 BODY W | £126 |
| G3 & 14-42mm W | £268 |
| NEW UNBOXED 14mm f/2.5 ASPH C/W | £129 |
| 45-200mm f/4-5.6 O.S ASPH W | £200 |
| 45-200mm f/4-5.6 O.S ASPH C | £200 |
| LUMIX LX4 W | £37 |
| LUMIX LX1 C | £117 |
| LUMIX LX5 W | £210 |
| LUMIX LX5 C | £250 |

PENTAX

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| K5 BODY C | £485 |
| K100 & 18-55mm W | £152 |
| SAVINGSUNG GX10 W | £225 |
| 16-50mm f/2.8 IF ED SDM W | £585 |
| 24-50mm f/4 SMC-A FA W | £129 |
| 28-70mm f/3.8-5.6 FA W | £78 |
| 50mm f/1.7 SMC-A C | £65 |
| 50-135mm f/2.8 DA W | £749 |

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EOS 1100D Body Only £278.00 **EOS 1100D + 18-55 IS II £329.00**

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- Scene Intelligent Auto mode
- Full HD movies
- Up to 3.7fps shooting
- 3.0" Vari-angle LCD Screen



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- Full HD movies
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Purchase the EOS 60D between 7th March & 31st May 2013 and claim **£65 cashback** from Canon.

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- Full HD movies
- Magnesium alloy body
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EOS 6D Body Only £1,599.00 **EOS 6D + 24-105 IS USM £2,199.00**

Purchase the EOS 6D between 7th March & 31st May 2013 and claim **£100 cashback** from Canon.

Canon EOS 5D Mark III

- 22.3 megapixel full-frame sensor
- 61-point AF
- 6 fps continuous shooting
- ISO 100-25,600 sensitivity
- Full-HD video with manual control



EOS 5D Mk III Body Only £2,335.00 **EOS 5D Mk III + 24-105 IS USM £2,975.00**

Purchase the EOS 5D Mk III between 7th March & 31st May 2013 and claim **£160 cashback** from Canon.

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- 18.1 MP full frame sensor
- Up to 12fps
- 100-51200 ISO, up to H:204800
- 61 point AF system
- Full HD 1080p EOS movie



EOS-1D X Body Only £4,799.00

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CANON LENSES

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| 20mm f/2.8 USM | £389.00 | 300mm f/2.8 USM IS II | £5,145.00 | EF-S 18-200mm f/3.5-5.6 IS | £399.00 |
| 24mm f/1.4L Mk II USM | £1,245.00 | 300mm f/4.0L USM IS | £1,099.00 | 24-70mm f/2.8 II USM | £1,795.00 |
| 24mm f/2.8 IS USM | £585.00 | 400mm f/2.8L USM IS II | £8,295.00 | 70-200mm f/4.0L IS USM | £1,279.00 |
| 28mm f/1.8 USM | £369.00 | 400mm f/4.0 DO L USM IS | £5,195.00 | 24-105mm f/4.0L IS USM | £822.00 |
| 28mm f/2.8 IS USM | £559.00 | 400mm f/5.6L USM | £1,058.00 | 24-105mm IS (White Box) | £679.99 |
| 35mm f/1.4L USM | £1,089.00 | 500mm f/4.0L USM IS II | £7,765.00 | 28-135mm f/3.5-5.6 USM IS | £359.00 |
| 35mm f/2.0 | £208.00 | 600mm f/4.0L USM IS II | £10,579.00 | 28-300mm f/3.5-5.6L IS USM | £2,095.00 |
| 35mm f/2.0 IS USM | £699.00 | 800mm f/5.6L IS USM | £9,739.00 | EF-S 55-250mm f/4.5-5.6 IS II | £199.00 |
| 40mm f/2.8 STM | £164.00 | TSE 17mm f/4.0L | £1,866.00 | 70-200mm f/2.8L IS II USM | £1,799.00 |
| 50mm f/1.2 L USM | £1,169.00 | TSE 24mm f/3.5L II | £1,642.00 | 70-200mm f/2.8L USM | £979.00 |
| 50mm f/1.4 USM | £279.00 | TSE 45mm f/2.8 | £1,099.00 | 70-200mm f/4.0L IS USM | £929.00 |
| 50mm f/1.8 II | £88.00 | TSE 90mm f/2.8 | £1,099.00 | 70-200mm f/4.0L USM | £499.00 |
| 50mm f/2.5 Macro | £227.00 | 8-15mm f/4L Fisheye USM | £1,059.00 | 70-300mm f/4.0-5.6 IS USM | £368.00 |
| EF-S 60mm f/2.8 Macro | £349.00 | EF-S 10-22mm f/3.5-4.5 USM | £619.00 | 70-300mm f/4.0-5.6L IS USM | £1,129.00 |
| MP-E 65mm f/2.8 | £808.00 | EF-S 15-85mm f/3.5-5.6 IS USM | £549.00 | 70-300mm f/4.5-5.6 DO IS USM | £1,099.00 |
| 85mm f/1.2L II USM | £1,649.00 | 16-35mm f/2.8L II USM | £1,099.00 | 75-300mm f/4.0-5.6 Mk III | £189.00 |
| 85mm f/1.8 USM | £299.00 | 17-40mm f/4.0L USM | £579.00 | 75-300mm f/4.0-5.6 USM III | £229.00 |
| 100mm f/2 USM | £359.00 | EF-S 17-55mm f/2.8 IS USM | £749.00 | 100-400mm f/4.5-5.6L USM IS | £1,229.00 |
| 100mm f/2.8 USM Macro | £422.00 | EF-S 17-85 f/4.0-5.6 IS USM | £319.00 | 200-400mm f/4.0L USM IS | TBC |
| 100mm f/2.8L Macro IS USM | £699.00 | EF-S 17-85 IS (No packaging) | £289.00 | 1.4x II Extender | £395.00 |
| 135mm f/2.0L USM | £869.00 | EF-S 18-55mm f/3.5-5.6 IS II | £133.00 | 2x III Extender | £398.00 |
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| AF-D 16mm f/2.8 Fisheye £629.00 | AF-S 40mm f/2.8G ED Micro £185.00 | AF-S 85mm f/1.4G £1,189.00 | AF-S 400mm f/2.8G ED VR £6,595.00 | AF-S 17-55mm f/2.8G IF-ED £1,049.00 | AF-S 28-300mm ED VR £639.00 |
| AF-D 20mm f/2.8 £463.00 | PC-E 45mm f/2.8D ED £1,393.00 | AF-S 105mm f/2.8G VR IF-ED £629.00 | AF-S 500mm f/4G ED VR £5,859.00 | AF-S 18-35mm f/3.5-4.5 G ED See web | AF-S 55-200mm f/4-5.6G £199.00* |
| AF-D 24mm f/2.8 £329.00 | AF 50mm f/1.4D £244.00 | PC-E 85mm f/2.8D ED £1,339.00 | AF-S 600mm f/4G ED VR £7,100.00 | AF-S DX 18-55 f/3.5-5.6G II £127.99 | AF-S 55-200mm f/4-5.6 VR £143.00* |
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£40 Cashback

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Olympus XZ-2

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| 50mm f/1.4 EX DG HSM | £379.00 |
| 50mm f/2.8 EX DG Macro | £269.00 |
| 70mm f/2.8 EX DG Macro | £369.00 |
| 85mm f/1.4 EX DG HSM | £669.00 |
| 105mm f/2.8 EX DG OS HSM | £549.00 |
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| 300mm f/2.8 APO EX DG HSM | £2,319.99 |
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| 10-20mm f/3.5 EX DC HSM | £459.00 |
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| 50-500mm f/5-6.3 DG OS HSM | £999.00 |
| 70-200mm f/2.8 EX DG OS HSM | £899.00 |
| 70-300mm f/4-5.6 DG Macro | £99.99* |
| 70-300mm f/4-5.6 APO DG Macro | £150.00 |

70-300mm f/4-5.6 DG OS

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| 120-400mm f/4.5-5.6 DG OS HSM | £639.00 |
| 150-500mm f/5-6.3 DG OS HSM | £749.00 |
| 200-500mm f/2.8 EX DG APO | £12,799.99 |
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Sigma 70-300mm

f/4-0-5.6 APO DG
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SIGMA

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 f/2.8 DG OS HSM

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- ▶ 46 Megapixels
- ▶ 19mm f/2.8 (DP1) 30mm f/2.8 (DP2)
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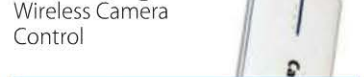
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CUSTOMER REVIEW: 6D + 24-105mm f4.0 L IS USM
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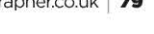
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22 x 13 x 22cm.
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
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Cameras For Sale

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| 35mm MANUAL FOCUS SLR | |
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| Nikon FE body | ...exc £95 |
| Olympus OM1n - 50mm f1.8 | ...vg £95 |
| Pentax K1000 body | ...exc £75 |
| Pentax K1000 - 50mm f2 SMC-M | ...exc £95 |
| Pentax CM body | ...used £75 |
| Pentax X body | ...used £185 |
| Pentax MX body | ...exc £89 |
| Pentax MX + 50mm f1.7 SMC-M | ...exc £125 |
| 35mm MANUAL FOCUS LENSES | |
| Canon FD 28mm f2.8 SC - w/case & hood | ...exc £35 |
| Canon FD 50mm f1.4 | ...exc £75 |
| Canon FD 50mm f1.4 SSC | ...vg £79 |
| Canon FD 100mm f2.8 | ...vg £75 |
| Canon FD 100mm f2.8 SSC BL | ...good £85 |
| Canon FD 135mm f3.5 SC BL | ...exc £35 |
| Canon FD 70-210mm f4 | ...vg £35 |
| Canon FD 80-200mm f4 | ...used £35 |
| Canon FD 300mm f4 | ...exc £199 |
| Canon FD 300mm f5.6 | ...exc £65 |
| Canon Extender FD 2x-A | ...vg £40 |
| Coronet Matic III 1.4X Converter Zeiss T* | ...exc £150 |
| Leica 50mm f1.4 Summilux R (3 cam) | ...vg £650 |
| Mirota MD 50mm f1.4 | ...exc £65 |
| Mirota MD 75-200mm f4.5 | ...exc £65 |
| Nikkor 24mm f2.8 Pre AI | ...vg £89 |
| Nikkor 35mm f2 pre AI - boxed | ...exc £249 |
| Nikkor 50mm f1.8 A | ...vg £65 |
| Nikkor-Q 135mm f3.5 pre AI - boxed | ...exc £95 |
| Olympus OM 75-150mm f4 | ...used £39 |
| Olympus OM 135mm f3.5 | ...exc £35 |
| Olympus OM 200mm f4 | ...vg £55 |
| Pentax 200mm f4 SMC-M | ...exc £295 |
| Pentax 28mm f2.8 SMC-M | ...exc £45 |
| Pentax 50mm f1.7 SMC-M | ...exc £49 |
| Pentax 50mm f4 Macro SMC-M | ...exc £95 |
| Pentax 135mm f3.5 SMC-M | ...exc £45 |
| Pentax 45-125mm f4 SMC-M | ...vg £30 |
| Pentax 75-150mm f4 SMC-M | ...vg £30 |
| Pentax 80-200mm f4.5 SMC-M | ...vg £35 |
| Pentax 85-210mm f4.5 SMC-M | ...vg £35 |
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| Tokina 28-70mm f3.5-4.5 - Mirota MD & Pentax M | ...exc £25 |
| Tokina 500mm f8 Mirror - Mirota MD | ...vg £85 |
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| Contax T3 | ...exc £399 |
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| Rollei 35T | ...vg £95 |
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| Bronica ETRs + 75mm f2.8 + Prism + 120 back + Sp/Grp | ...exc £175 |
| Fujifilm G645W Pro | ...vg £299 |
| Hasselblad 500CM + 80mm f2.8 T* Planar | ...exc £699 |
| Hasselblad 503 CX + 80mm f2.8 T* Planar | ...vg £750 |
| Mamiya C330f + 80mm f2.8 | ...exc £195 |
| Mamiya RB67 Pro S body | ...used £150 |
| Yashicamat 124G - w/case & hood | ...exc £150 |
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| Arco Auto Belows - Contax/Yashica | ...vg £50 |
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| Fujica Right Angle Finder | ...vg £25 |
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| Ensign Selfix 820 + Ross Xpres |£75 |
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| Hood + Case |£110 |
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| Canon EOS 1DS Mk II body + charger |£595 |
| Canon EOS 3 Film Camera body (good) |£95 |
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| Nikon D80 body (boxed) - nice |£185 |
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| Hasselblad 500c body |£169 |
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| Plain Prism |£225 |
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SOMEONE once quipped that the hardest part of pursuing any creative endeavour is negotiating the gap between your exquisite taste in a genre that motivated you to pursue your endeavour, and the ability to produce work to that standard.

For me, it was the great street photographers of the last century. The Cartier-Bressons, the Robert Franks, Walker Evans, who motivated me to pick up a camera. But still, to this day, when I look at my own images and know what it was that I wanted to capture, I shudder just a little at their inadequacy.

And this doesn't stem from vanity. I'm a [cough]-year-old man; I've got no vanity left. I don't ever expect to be as good as any of the photographers I admire, but because I know how I wanted my picture to look, I feel like I have a keen sense of when I've missed the mark. Which is every time.

Looking at my pictures is like hearing the sound of my own voice recorded: it's never how I imagine or want it to be. That said, I'm constantly amazed at what other photographers can produce, even when those images have technical flaws.

So the question is, why do I forgive faults in other images that I would never let myself get away with?

'You've just got to be more confident,' says Eli. He gives me a thumbs-up. 'Like me.'

'Confidence really isn't the issue,' I say. 'I know how to use a camera. And I'll shoot any subject.'

'Of course not,' he says. 'It's more a case of negotiating your standards down.' Eli burps and points his empty pint glass toward Rick the barman.

'I think I know something about that.'

'Your problem is that you're not patient. You don't allow yourself to make mistakes. I learned that in AP's SPI course early on.' It doesn't feel right to hear Eli talking sense.

'Part of the problem is that when you're admiring other people's work... you know, like mine, you're first of all seeing it in a smaller form and they will always look sharper than your own work. You're also seeing finely tuned, highly culled selections. If you saw all of that photographer's images fresh from the camera, you wouldn't feel so intimidated.

'Finally... take a break from your pictures. I appreciate my images more if I haven't seen them for a while.'

'I haven't seen some of mine for about 40 years!' I say. But jokes aside, he's right. And he knows it.

'The other thing you need to remember is that people who are confident enough to be showing you their work have also probably perfected a style or workflow, which they've honed over many years to make their images look the way they do. You

joined the digital age not long ago, Ogden, and you really don't like editing images on the computer.

So you might not be there yet. But finding a good digital workflow, for instance, isn't that much different than finding a process that worked for you in the wet darkroom. Take a look at the pictures on the photo-sharing site 500px. Everything you see there is amazing because the photographers know how to edit their images.'

I nod my assent.

'You know I'm on 500px,' he says. 'Have I shown you my portfolio?'

'Is that the portrait series you did on people dressed as famous cops?'

'Ha, no. That didn't turn out so well – I told my wife she'd make a better Lacey than Cagney.'

The other thing I'd add is that the gear you have does, in fact, matter. When you're bright-eyed and fresh-faced and just learning about photography,

one of the first things we're taught is that a creative eye trumps an expensive camera every single time. But let's be honest: there are some technical achievements that you just can't pull off with

sub-standard gear. Like a kit lens, for instance.

When Rankin takes a film crew and slums it with a kit lens, he reinforces this notion that gear doesn't matter. I'd argue he's actually doing photographers a disservice here (in this hypothetical situation). All this does is tell any budding photographer that he or she can keep using their kit lens and get pictures like Rankin. Never mind his lighting set-ups!

The reality is there are things he can do with his 85mm f/1.2 that you can never do with your 18–55mm. I'm not moaning... just pointing it out.

The quip about the gap between your creative work and your good taste was actually more poignant than a mere quip. Ira Glass, of National Public Radio in the United States, pointed out that whatever kind of artist you are, for the first few years the stuff you make isn't very good.

'But your taste,' he says, 'the thing that got you into the game, is still killer. And your taste is why your work disappoints you. A lot of people never get past this phase. They quit. Most people I know who do interesting, creative work went through years of this. You've just gotta fight your way through.'

Now digital photography has made photographers out of millions of people. And with all these people taking pictures, there will always be someone with a different perspective, a better eye, a more diligent work ethic.

And that doesn't mean you're inadequate; it just means you're human. Or you're Eli. **AP**

An avid AP reader since birth, **Ogden Chesnutt** lives for photography and the sound of a tripped shutter. In the third issue of each month he shares his photographic experiences and thoughts, as well as his adventures with his camera club friend Eli

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